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ABSTRACT

Providing for individual differences in ability, interest, and cultural values among students, this guide contains activities, goals, objectives, and resources for teaching speech and drama to middle and junior high school students. The first section offers advice on the organization of speech and drama activities within the school curriculum, approaches to teaching the mainstreamed and the gifted and talented, effective teaching cues, and suggestions for improving school discipline. The second section of the guide focuses on speech communication and includes subsections on communicating with self and with others. Specific subject areas discussed within these subsections include public speaking, discussion, parliamentary procedure, debate, interpretive reading, choral speaking, storytelling, and mass media. The third section discusses activities in drama, including improvisation, pantomime, acting, play production, technical theatre, playwriting, dramatic criticism, and films. The guide also contains glossaries of speech and drama terms and a creative calendar designed to help teachers incorporate speech and drama into every class day. (FL)

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PROMPT BOOK

BOOK II

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The Prompt Book for . . .

Teaching the Art of Speech and Drama
To the Emerging Adolescent

A Resource Guide for Junior High-Middle School Teachers

TULSA PUBLIC SCHOOLS
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PROMPTBOOK: A complete script indicating plans and cues for all technical details as well as actors' lines and business.

FOREWORD

Teaching the Art of Speech and Drama to the emerging adolescent represents a complex challenge to those charged with that assignment. The Prompt Book has been developed by practitioners, who through years of experience, and a sensitivity to the needs of teachers and pupils alike have orchestrated a guide responding to both groups.

Cursory glances will not suffice in utilizing this material. It must be read diligently, and its suggestions practiced with commitment. Above all, it should be regarded not only as a functional tool but also much like a friend, one who stands ready to help when we are in need.

Jack L. Griffin
Associate Superintendent
for Instruction

Acknowledgements

We as a writing committee are indebted to the guides that were written prior to this one. We acknowledge with appreciation and gratitude the patrons from the community and Tulsa educators who participated in the preparation of this guide.

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PREFACE

PREFACE

The word adolescent comes from the Latin word meaning "to kindle or to burn." The burning desire of adolescents to take risks, use high energy levels, added to their flexibility, humor, and heightened sensory awareness makes this definition understandable.

The Arts which deal with problems of identity and values provide an excellent context for self and human discovery, exploration of the environment at large, and are an outlet for physical energy and a stimulant to the imagination. The adolescent needs all the internal strength he or she can acquire. This student must be allowed to become more effectively involved with the mechanics of his or her larger environment. Speech and drama as taught in Tulsa Public Schools strive to meet these needs.

The purpose of this Prompt Book is to guide teachers in the successful teaching of the arts of speech and drama to adolescents through a series of expected learning outcomes. It is not only for the use of the teacher teaching in their major field, but for the teacher teaching out of their major area.

Given the declining enrollment, teacher over supply, school tenure rules, the individuals who are currently teaching are the mainstay of the curriculum regardless of their primary professional affiliation.

An effective teacher demonstrates a high quality of teaching through an ability to explain and justify instructional goals and method. Thus, it is the teacher who presents speech and drama as an instruction basic to the Junior High and Middle School curriculum.

The Prompt Book contains resources, information, goals, objectives, and sample activities that work. In the curriculum for the adolescent in speech and drama there is a delicate balance to strike between general knowledge of different ways of communicating or an in-depth study of one or two; between emphasis on the process and the final product; between appreciation of other's work and one's own need for participation and creation.

This guide makes realistic provisions for individual differences in ability, interest and cultural values among students. Not all the material found in the guide is original and should be considered as a resource, rather than an inflexible prescription. Many familiar sample activities will be discovered. Activities that were selected have been classroom tested.

Anita Dugger
Sharon Dillard
Charles Shipman

Speech Arts was first taught in Tulsa Public Schools grades one through twelve during the mid 1920's, hence Art Nouveau was chosen as the design for this guide.

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SPEECH ARTS IN CURRICULUM

The term curriculum is generally accepted to mean all experiences of students under the guidance of the school. Of all the areas of study, the arts offer the richest experiences for active learning. The art of speaking and the art of drama use the voice, body, and imagination to create from the raw material of thought, language, knowledge, feelings and movement the greatest variety of activities for self and human understanding. The need to understand and respond, to create, and the wish to express delight are basic to the making of an art. Speech and drama as taught in Tulsa Public Schools strive to meet these needs.

Most Tulsa Public Schools are organized on a 6-3-3 basis, however, three middle schools are composed of grades six through eight. Traditional junior high schools include grades seven, eight, and nine.

Speech and drama are taught on a continuum from the first grade through the twelfth grade. Speech Arts is a required course from grades one through six and then becomes an elective course offering through the secondary schools. However, some schools require speech on the seventh grade level.

In the beginning of speech and drama in the junior high, it is group-oriented with learning activities designed with the students instead of for them. The basic activities are creative drama, improvisation and group discussion. The continuum continues as a logical transition from the informal activities approach to the more specialized study of Speech Arts.

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SPEECH/DRAMA IN THE MIDDLE SCHOOL

It has been noted that education should give students resources that will last a lifetime. One major area of the curriculum that can fulfill this ideal well is the fine arts. Not only can students learn to appreciate the arts, but they can also participate in the arts.

A major purpose of the middle school must be to develop among students an appreciation for the fine arts. One technique for accomplishing this purpose is through an interdisciplinary program in the areas of music, art, and speech/drama. Ideally, every student ought to participate in at least one of the arts areas each year and students should have some exposure to all three fine arts areas during the three years in a middle school. Classes in the arts should not simply be available as electives, since too many students may not have the initial interest to select them.

The fine arts area should involve as many students as possible in assembly programs, evening programs, classroom skits, and other student presentations with participation of students from art, music, and speech/drama classes. Appreciation for the arts is enhanced through active participation. Such participation can only be accomplished through careful planning and scheduling, and with cooperation and support among the total staff. Such an effort will certainly give the students resources to use for a lifetime.

Dr. Lyle Young
Madison Middle School

THE MAINSTREAMED STUDENT

Within academic classrooms, enrolling the EMH or learning disabled student has become a common process. These students are now being enrolled in speech and drama as well. Since education in speech and drama is primarily to provide skills for current use as well as for future use, these skills are vital for the special education student.

Learning disabled students may have the following characteristics:

1. Normal Intelligence
2. Hyperactivity
3. Perceptual-Motor Impairment
4. Emotional Liability
5. Poor Coordination
6. Short Attention Span/ Easily Distracted
7. Impulsiveness
8. Disordered Memory/ Inappropriate Responses
9. Unorganized Thinking
10. Disorders of Speech and Hearing

This student must be approached on an individual basis in regard to establishing a learning pattern. He or she can perform within certain limits.

The EMH--Educable Mentally Handicapped--student lacks basic knowledge and ability to learn. Reading skills may be very low. This student cannot be motivated unless special attention is paid to his or her needs.

In the class, the most productive means of dealing with special education students is to expect certain requirements of

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them and to give them an opportunity to perform. The grading of each activity may be based on individual capabilities, but it is prejudicial to require less of them than the other students.

Give these students an opportunity to succeed. Through success, they will perform better and develop a higher self-concept. Remember, too, the special student is more alike than unlike. Teach them in that manner and they can succeed.

More of the Level I activities and first year activities in the Middle School section are designed for the mainstreamed student. Activities which generally prove successful for mainstreamed students are of short duration, allow physical movement and permit a certain amount of interactive communication. Activities which do not always work well with the special education student are those which require total silence, excessive reading or writing, limited physical movement, and intense concentration.

Although it will be necessary to use both kinds of activities within the speech and drama classroom, the teacher might consider breaking up the limited activities with short 'stretch' periods or brief sections of open discussion. In this way, the mainstreamed student will be relieved of the pressures of the activity and will be able to move around and 'let off a little steam.'

When working with the mainstreamed student, keep in mind these ten reminders for remediation:

1. Overcome the failure syndrome.
2. Start remediation one step below the functioning level of the individual.
3. Use techniques which have not been previously tried with the individual.

4. The first tasks must be easy enough that a success pattern is established.
5. Use a lot of praise.
6. Utilize as much concrete material as possible.
7. In the initial stages utilize the strongest sense modality. Then gradually change over to the weak sense modality.
8. The materials used must not have been used before.
9. For best results use one-to-one ratio in initial stages.
10. The steps to success will be achieved in small, easy, sequential learning exercises.

Above all, make learning fun. Involve the student in activities and games that directly relate to his or her area of learning disability. Adolescents with learning problems learn best by being involved actively in the learning situation. The activities should involve moving, touching, feeling, hearing, and seeing. An active learner learns faster than a passive one.

RESOURCE

Alley, Gordon and Deshler, Donald, TEACHING THE LEARNING DISABLED ADOLESCENT: STRATEGIES AND METHODS, U.S.A., Love Publishing Company, 1979.

CREATIVITY

Creativity is mentioned frequently in this guide. Importance is placed on creative expression through acting and speaking in the Speech Arts room. In the school situation with its traditional goals of factual learnings, the creative potential is often overlooked and even stifled. Students are seldom encouraged to further develop imagination or to respond with emotion with their whole being to situations and people. They can emerge as unimaginative thinkers, having lost that unique outlook on life that once they had.

If given the opportunity, a student's personality can grow through creative expression. A student's creative thinking will result in the development of self-understanding and a sense of worth. Further growth can be observed in the ability of students to express themselves and to solve problems creatively.

Children are born with a potential for creative expression, but it is frequently found that by the time students reach the fourth grade (fourth grade lag), creativity has declined.[1] There is some recovery in the fifth and sixth grades, then another loss between sixth and seventh grades. It is difficult for a creative student to maintain creativity in school for a variety of reasons. Students need to be encouraged to continue to express their own unique ideas, images and feelings. Some characteristics of a creative student are:

Asks many questions, often challenging the teacher.
Plays around a lot with whatever is at hand.
Spontaneous, uninhibited, impulsive, seeks variety.

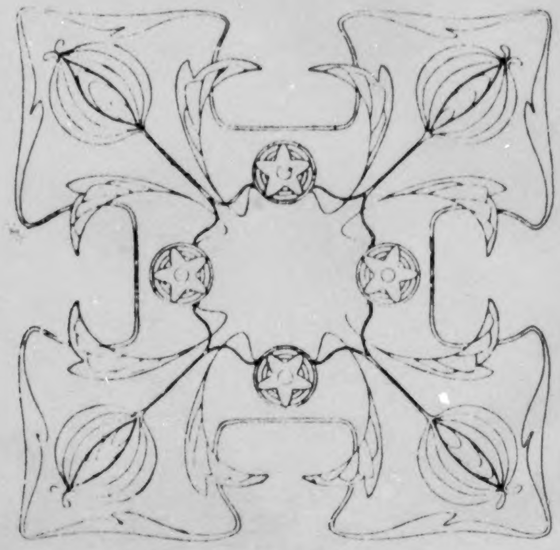
---

[1] E. Paul Torrance, Creativity in the Classroom, What Research Says to the Teacher (Washington, D.C. National Education Association, 1977), p. 75.

Work is apt to be off the beaten path, with humor.
Often bored with routine classroom work.
Energetic, curious, exploratory, and adventuresome.
Feels strongly about things, expresses feelings and thinks independently.
Likes to work alone.
Sometimes responds with an unexpected answer.
Resented by some children because of crazy ideas and forcefulness in presenting them.
Does not appear to be working hard, but does fairly well on tests.
On special projects, becomes totally absorbed in working, concentrating and originating ideas.
Not afraid to fail frequently.

What can teachers do to foster creativity? Some ideas are:

Give ample opportunity for students to express themselves in a variety of ways.
Respond in the form of a positive comment on the student's work.
Build on student's interest.
Tease the imagination.
Allow students to plan with you, use democratic processes.
Try new approaches to old ideas and activities.
Keep the room decorated with things that motivate ideas and activities.
Allow students to be successful.
Encourage a student's talent.
Teach the individual rather than the group.
Make materials such as costumes, hats, paper, props, books available to students.
Be flexible in time and space.
Allow productive interaction between students.
Expect creativity to happen.



THE GIFTED AND TALENTED IN SPEECH/DRAMA

Probably in no other discipline of education is the gifted and talented so readily identifiable. The adolescent by nature is full of energy and talent and is usually not afraid of showing off what he knows and what he can do. The teacher of speech and drama should tap this resource and use it to the advantage of the student as well as the department.

The definition of gifted and talented is no longer totally academic, but also includes those with exceptional abilities in creative or productive thinking, with talent in the visual and performing arts. These students need programs that are different, that take into account their learning patterns and their interests and that nurture their gifts and talents. What better place than the speech/drama department of the junior high or middle school? What other department can be identified just as the gifted-talented are -- different?

The highly creative person is usually the nonconformist, the independent thinker, less concerned with authority or with order and organization. Such persons tend to become more emotionally involved and committed, and tend to be aware of and open to their own feelings. They may have wild ideas and a sharp sense of humor. They tend to be self-confident, flexible, and willing to take risks, and care little about social restraints or the opinions of others. These traits of the gifted and talented seem to also describe the traits of a good speech/drama department. If the two are so closely related, then there is no better way for the teacher to meet the needs of the gifted/talented than through the performing arts.

Even during periods of insecurity, peer pressure, and physical growth, the gifted/talented adolescent will rise to the level of expectation set by the teacher. If the level is low, the performance will be low; if the level is high, the performance will be extremely high in comparison to the age of the student. The teacher of speech/drama should set high goals and expect them to be met. The gifted/talented student will achieve the goal and go on to even higher goals.

Programs have existed in the Tulsa Public Schools for gifted/talented in speech/drama for many years. Finally these programs have been identified and serve as an excellent example for any speech/drama teacher to observe.

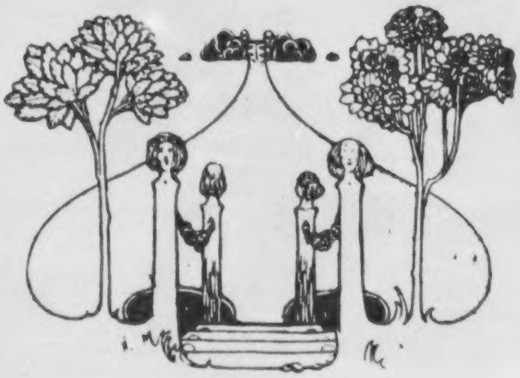
Essentially, the traits for teachers of the gifted/talented tend to fall in two categories: skills and personality characteristics. It is the latter category where the gifted adolescent and their teachers share similar characteristics.

Self confidence and a strong self-image are admired by most people. Teachers of the gifted must not feel threatened when asked questions they cannot answer, when they work with adolescents who might be brighter than they are. They must be able to challenge the student without being threatening to him.

Flexibility, spontaneity, and creativity are also traits needed by the teacher of the gifted. They must not be so tied to a curriculum that they cannot spontaneously take off in the directions of student interests. Authoritarian demands for doing things one "right" way have no place in educating gifted adolescents.

The teacher should have a learner-centered view of the classroom and see themselves as being among the learners. The teacher should be enthusiastic and have a high degree of both mental and physical energy, as well as possessing an empathetic understanding of and genuine concern for each student as an individual.

Most important, the teacher should have a keen sense of humor. It is hardly surprising that the personality characteristics of teachers of the gifted tend to match the composite personality of the successful speech/drama teacher, whether working with the gifted/talented or the emerging adolescent on any level.



THE COMMUNITY RESOURCE CENTER FOR THE ARTS AND HUMANITIES, 2210 SOUTH MAIN, TULSA, OKLAHOMA 74114

CRCAH is a joint project of the Tulsa Public Schools and the Arts and Humanities Council of Tulsa. Started in 1973, the CRCAH provides a means to bring the many professional arts resources in the area into the classrooms to augment the curriculum. A directory of artists and presentations is available in each school. Teachers may schedule these as they are needed to supplement the learning experience. Many artists in speech and drama from the Tulsa area are included.

TEACHING CUES

EVALUATION:

Set individual expectations for growth in speaking, listening, and acting.

Democratize your classroom. Involve the class in the decision-making process in planning of expectations for learning. Identify individual expectations through planning with the individual student. Group expectations should be set first, so that the students can see how they fit into the group and have some idea of their own development.

Teachers can identify individual strengths and needed improvements of each student in the class. The teacher identifies these strengths and needs by:

- OBSERVING STUDENTS PERFORMING
- EXAMINING THEIR CREATIVE PRODUCTS
- LISTENING TO THEIR IDEAS AND RESPONDING - GROUP AND INDIVIDUALS RESPONDING BACK
- USING A POSITIVE APPROACH THAT ENCOURAGES AND ACKNOWLEDGES EFFORT
- USING INFORMAL DIAGNOSIS

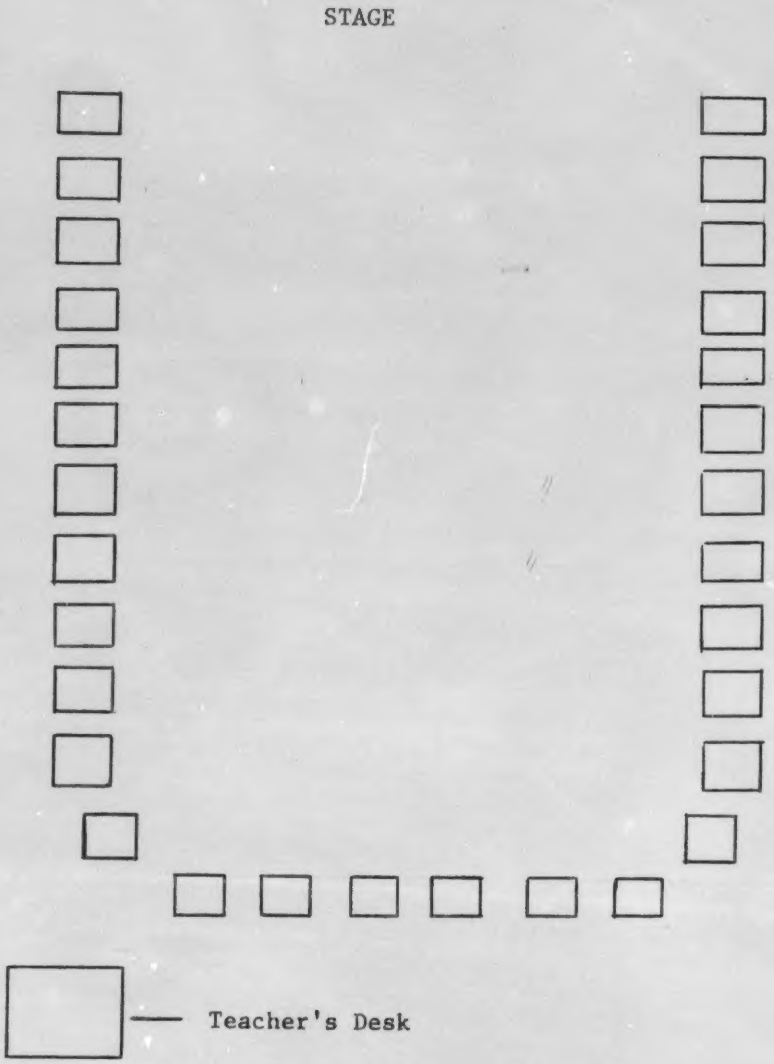
Evaluation techniques have been included in the activities section of the guide.

ROOM ARRANGEMENTS

Effective communication in the classroom is essential to the success of both the student and the teacher. The manner in which the room is arranged will affect communication.

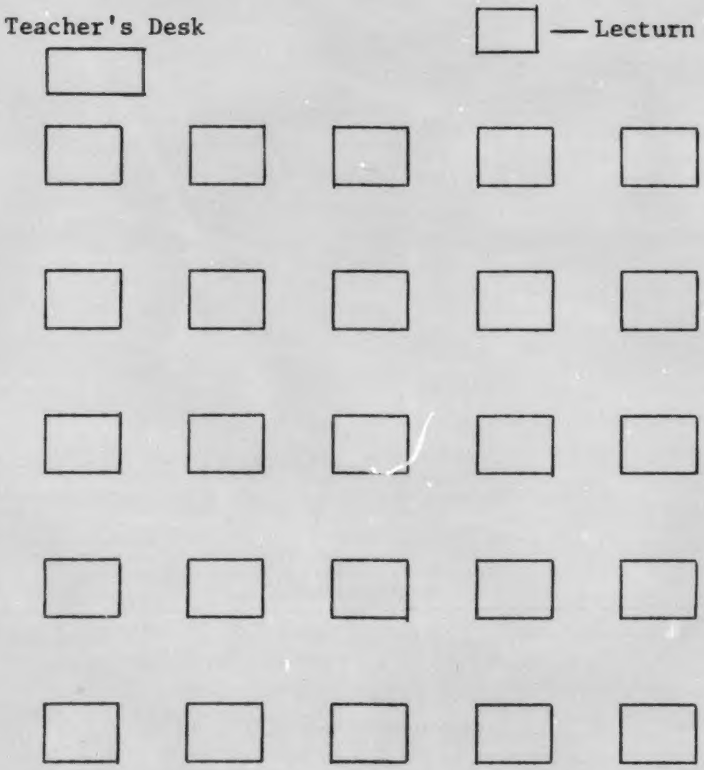
ROOM ARRANGED FOR STUDENT PARTICIPATION. The focus is placed on the student and space. This arrangement allows greater student interaction, space for creative movement, warm ups, dramatics, choral reading, etc. This kind of seating allows student-student and student-teacher communication. An oval or horseshoe arrangement is recommended for general use in the speech/drama room.

A double row of chairs can be used if the room is small.


STAGE
Teacher's Desk

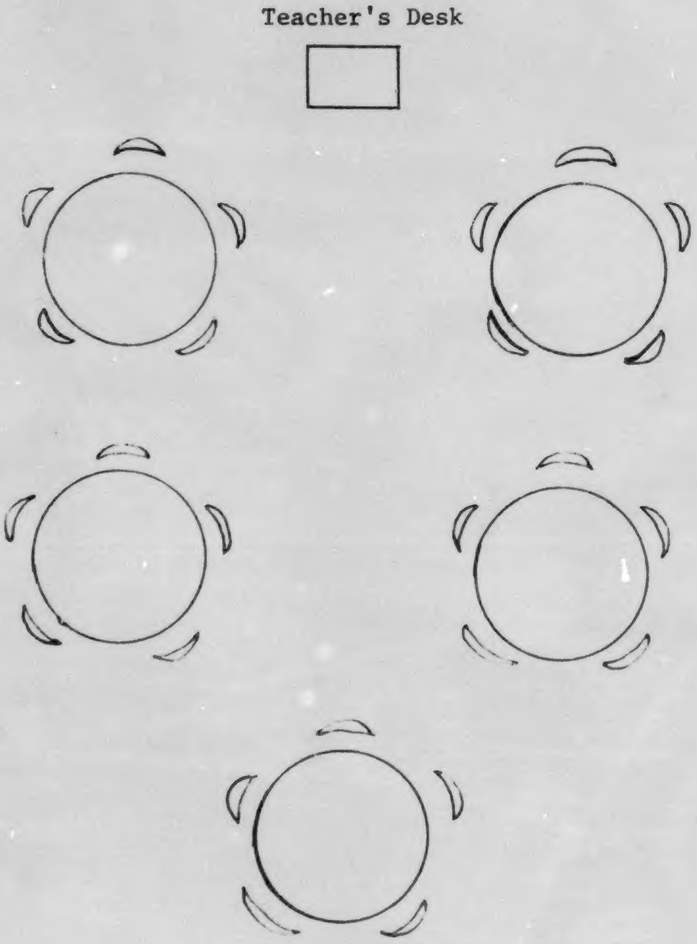
ROOM ARRANGED FOR INFORMATION GIVING. The focus is placed on the teacher. Expect little student-student communication. This arrangement is successfully used for formal speech or drama activities, such as a lecture-demonstration, scripted plays, and public speaking.

* * *



ROOM ARRANGEMENT FOR MAXIMUM STUDENT-STUDENT INTERACTION. The focus is placed on student group discussions, small group activities, interest centers, and planning sessions. This arrangement frees the teacher to work with individuals or small groups. Round tables are preferable, but oblong ones can be used.

* * *



An attractive room helps in creating a positive effect on the students and teacher. The student is more likely to interact positively in an atmosphere conducive to creativity and communication. To aid in creating the atmosphere teachers can do the following.

Allow students to be given as much choice as feasible in selecting their own seats. Seating charts can then be made to aid in learning their names.

Allow students to teach themselves and each other.

Make your room attractive with plants, colorful and artistically arranged bulletin boards, chalk boards and charts so that it is a friendly place to be.

Arrange a special open place, free of chairs, tables, for movement activities.

Make use of all media that the school provides.

A practice room or area with full-length mirror.

Keep the stage in the classroom free for use. A simple stage set of two folding screens or flats and a few chairs would do for a start. The stage should not be used as a storage area. Both the stage and back stage area should be available for plays and small group activities.

LOOSE LEAF NOTEBOOK

You will be instructing a large number of students and will need to devise a method of record keeping. The use of a notebook will improve classroom efficiency.

To help you in keeping records of each student and every class, the notebook could contain:

- lesson plans.
- lesson plans for substitute.
- seating .. (221-251 and 251-256) ordered from TPS catalogue.
- observations and grades.
- progress charts .. (221-191) TPS catalogue.
- schedule of classes.
- class record of activities.
  - play cast, listing characters each student has played.
  - rehearsal schedules.
  - stories and poetry assigned.

topics of talks and discussions.
any pertinent information concerning the class.
list of students who regularly leave the class for special assignments, such as school officers.
inventory of books and costumes.
schedule of departmental meetings.
Superintendent's Bulletin

CLASSROOM DISCIPLINE CUES

Teachers should:

Gain and keep control from the beginning. Set classroom standards with students early and be consistent throughout the teaching period. If standards are written for student distribution, principal must first approve.

Use variety in instruction procedure, changing activities as needed.

Let students know you like them. Show enthusiasm. Keep a sense of humor.

Cultivate a pose which is friendly but demands respect. Teacher dress affects both student and teacher behavior.

Be positive. (Sarcasm, humiliation and threatened assault are negative).

Make disciplinary actions quick, consistent, constructive and inevitable.

Do not use school grades as a threat or punishment.

Do not assign extra school work as punishment.

Cultivate your own disciplinary techniques.

Use your voice wisely.

If disciplinary action must be delayed from the time of the commission of an offense and the settlement, isolate the offender within the room.

Use general behavior for group discussion. Individual offenders should not be subjects for class discussion.

Expect good conduct and manners.

PLANNING CUES

TEACHER'S PREPLANNING: WHAT THE TEACHER SHOULD DO BEFORE INSTRUCTING STUDENTS.

Select an objective at the appropriate level for the class..

Brainstorm for all possible learning outcomes.

Weed out nonessential learnings.

Sequence the learning.

Formulate diagnostic questions, e.g., Can the student do this? Does the student do this?

Collect materials, keeping in mind the needs of your students. Review these materials in order to have a working knowledge of the subject.

Read the material before you present or assign them. Identify teaching strategies such as: large or small group activities, teams, which students will receive individual attention.

Plan evaluation for activity that includes interaction, as well as self-evaluation.

TEACHER-STUDENT PLANNING: WAYS OF WORKING TOGETHER.

Tell students what you have planned to do.

Tell students what the learning or objective is.

Tell students what the intended learning outcomes will be.

Discuss how the learning relates to past or future learnings.

Invite creative and critical thinking.

Explore what is known about the learnings involved in the activity.

Make directions clear and direct.

Ask questions to check on understanding of explanation.

Deviate from lesson plan if necessary.

Include all students in planning.

Collect needed materials and plan a definite place to keep them.

Establish routines.

Plan physical arrangements for work, using all areas of room as well as back stage.

Ask questions.

Plan so that every student will belong to a group.

Plan together how each group or individual will report or perform.

Provide time for review, involve the students in summarizing the learnings. Discuss what you have accomplished, and what has been learned or enjoyed by the students.

GROWTH CHARACTERISTICS

INTERDISCIPLINARY LEVELS OF SPEECH DRAMA

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Growth and Development of the Emerging Adolescent

Interdisciplinary Levels of Speech and Drama

- Middle School First Year Level

Level I

Level II

Level III

GROWTH AND DEVELOPMENT OF THE EMERGING ADOLESCENT

The figure of Jean Piaget hovers over any discussion on the learning process of the adolescent. Piaget said the child masters logical thought in predictable developmental stages. The adolescent has arrived at the formal operational thought stage and so is both flexible and systematic.

The degree to which the adolescent has mastered formal operational thought will influence his or her ability to succeed in and learn from a speech/drama class. Many students do not attain or are inexperienced in this mode of thinking. Consequently the speech and drama instruction should be tied to activities that include:

- Exploration
- Short-termed or are structured with a series of clear stages
- Visible rewards. Concrete and early positive outcomes
- Wide variety
- Collegial relationships with adults
- Structure, coupled with flexibility

Growth characteristics of the emerging adolescents are:

- Exhibits considerable energy, drive, and vitality
- Are keenly involved with peer relations
- Are concerned with their environment at large
- Are idealistic, have a real concern for the future of this country and the world
- Has a wide variance of maturity levels
- Has a feeling of independence
- Are flexible, adapt to change
- Has a sense of humor which often finds expression
- Are able to form logical conclusions when given a variety of facts
- Has above-average sense of loyalty to organizations and causes
- Are gaining the ability to use abstract thinking
- Exercises their ability to question contemporary values, philosophies, and institutions, and expresses opinions freely
- Possess a strong sense of fairness and dislike intolerance
- Begins to be concerned with own appearance
- Exhibits signs of physical maturity at varying levels

Are interested in pop music, cars, pets, sports, motorcycles, television, teenage rock, and movie stars

Has heightened sensory awareness and perceptivity

Begins using complex language code, slang words change often

Operates most effectively within a structured atmosphere which allows some freedom of movement

Are courageous, able to risk themselves

Demonstrate greater sensitivity and awareness of other person's feelings

More often than not, are responsible and can be relied on.

INTERDISCIPLINARY LEVELS OF SPEECH AND DRAMA

One of the major obligations stated in the Philosophy and Goals of the Tulsa Public Schools is, "the development of curricular activities into sequential order to facilitate learning on a more independent basis contingent on the students motivation and aptitude for the subject". With this basic philosophy of the individuality of each student, fostering self-reliance among students and providing learning options will permit each student to make continuous progress in speech and drama. To promote continuous progress, levels of achievement within the disciplines have been identified. The levels identified in this guide allows the flexibility needed for the different staffing and scheduling patterns in school buildings.

The two disciplines of speech and drama are presented in an interdisciplinary approach, allowing each leadership team on a building level to select the course designs that best meet the needs of their students. Speech Communication and drama instruction will then be consistent with the objectives set forth and with the philosophy of the particular school in which these courses are used.

The content of this guide is divided into three levels, with an additional level added for the first year in a Middle School. The continuum of skills and activities presented can be mastered over a span of years or portions of the continuum on a limited time basis depending on the priorities established in the school. However, limiting the time prevents a student from pursuing an area of interest in depth, and thus never allows the student to become truly proficient in the skills of the disciplines.

Sample activities with expected learning outcomes, evaluation (see teacher cues), and process have been selected that are sensitive to the characteristics of this particular age group. Each activity includes word cues or vocabulary that is to be developed, i.e., students need to learn to speak the language. The levels are as follows:

MIDDLE SCHOOL FIRST YEAR LEVEL

The first year of the ungraded Middle School level, emphasis is placed on the students learning how to:

Adapt his or her communication behavior to the social situation.
Identify order and sequence.
Identify critical issues in a message.
Identify validity of information.
Answer questions from a variety of perspectives.
Respond to an artistic experience.
Study play scripts and write simple scenes or plays.
Find and share poems he or she personally enjoys.
Transfer critical listening ability to other activities.
Role playing in improvisations.
Retell a story rather than relating only parts of it.
Use a variety of arguments in persuasion and play a variety of persuasive roles.
Represent imagined objects symbolically.
Demonstrate application of effective listening skills.
Use effective body control in pantomime.
Demonstrate poise before a group.
Create more unified dramatic improvisations.
Plan learning activities with the teacher.
Participate in group-centered activities.
Involve themselves in use of the imagination.

Explain and summarize information previously gathered.

Apply collected information in particular and concrete situations.

Read aloud from a manuscript to communicate meaning, ideas, emotions, and moods to the listener.

Develop the ability to think and speak in a spontaneous situation.

LEVEL I

Level I primarily consists of group paced, student centered experiences, and activities that are designed to allow the learner to explore the basic areas of study in speech communication and drama. The learnings in the activities are structured with learning outcomes with a wide variety of opportunities in developing higher levels of achievement.

Emphasis is placed on the student learning how to:

Participate in group-centered activities.

Demonstrate awareness of self, others, places, and ideas through informal speech.

Develop sensitivity to and enjoyment of moments of interpersonal encounter.

Develop group awareness through participation in activities.

Gain confidence through participating in exploratory activities.

Involve themselves in creating ideas.

Apply self-evaluation and self-control.

Adapt his or her communication behavior to the social situation which includes reciting in the classroom and speaking to serve practical needs.

Acquire concentration and observation skills.

Demonstrate application of effective listening skills.

Realize that non-verbal activities can help the listeners to comprehend the meaning.

Participate in group discussions which includes buzz sessions, forums, and panels.

Collect and organize ideas.

Recall and organize information.

LEVEL II

Level II consists of methods, materials, and instructional techniques that are not only group centered but concerned with the thinking and feeling processes of the individual learner. The learnings in the activities are structured to increase the student's skills in being a more effective communicator in speech and drama.

After mastery of LEVEL I, emphasis is placed on the student learning how to:

Participate in opportunities for independent study in addition to group-centered activities.

Learn from each other.

Discover, create and explore a wide range of student experiences.

Discover that creative thought and action has value.

Acquire flexibility in choosing materials and activities.

Demonstrate the ability to think and speak in outline terms.

Demonstrate reasoning about contrary-to-fact propositions.

Identify and use metaphors and satirical literature to entertain.

Evaluate objectively one's own ability to communicate by evaluating the speaking of others.

Practice effective use of appropriate language.

Find precise, vivid, colorful words which express an idea clearly.

Respond to an artistic experience with sensitivity.

Have an aesthetic awareness of an art form.

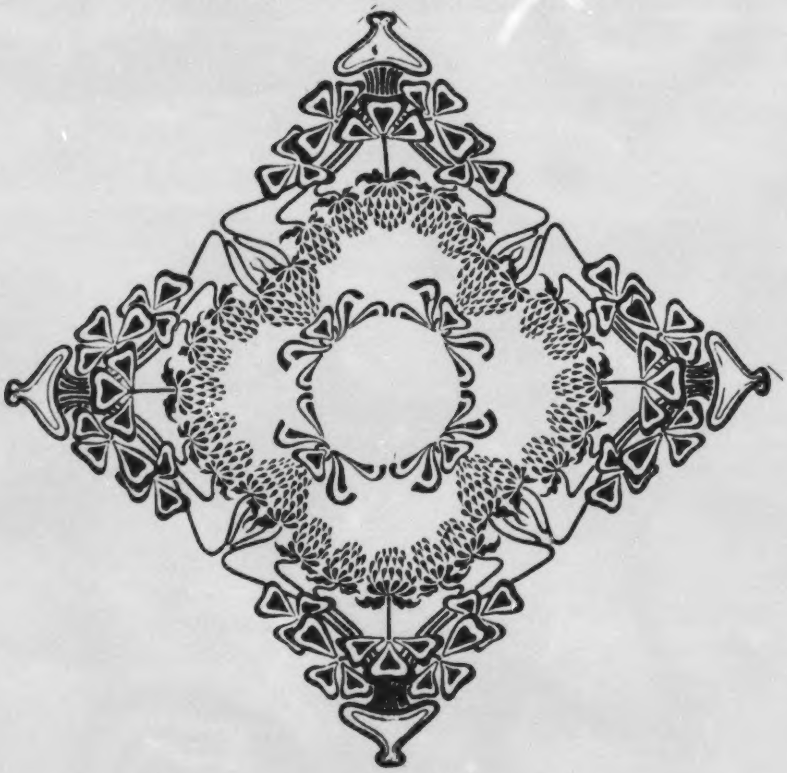
Participate in parliamentary procedure as it is used in the classroom and in related school activities.

Practice different types of speech delivery which include the prepared, the extemporaneous, memorized, reading from a manuscript, and the informal impromptu.

Learn the nature and importance of the effective use of the voice.

Develop fluency of ideas, allow imagination to range and then devise a variety of ideas, solutions and questions.

Form and sharply focus mental images.



LEVEL III

Level III consists of learnings, activities and experiences designed for the student who is actively interested in participating in speech and drama, and is willing to investigate what it takes to be an excellent performer in all aspects of the art.

After mastery of LEVEL I and LEVEL II, emphasis is placed on the student learning how to:

Perform in solo situation more frequently.

Generate and manipulate possibilities in the abstract in order to derive a set of conclusions.

Develop critical thinking abilities.

Apply principals of message organization and learn to argue the merit of a message against these standards.

Evaluate performances based on established criteria.

Participate in researching critical issues.

Read and analyze a variety of materials.

Develop high levels of English practice, including appropriate grammar, pronunciation, language and speech style.

Learn to collect, evaluate, and utilize evidence and reasoning in discussion, debate and other forms of public speech.

Distinguish between investigating and reporting.

Understand the processes of analyzing an audience to determine possible subject matter, purpose, choice of material, patterns of arrangement, and presentation of both formal speech and drama.

Develop controlled, expressive, and meaningful use of the body.

Display the ability to create a characterization in drama.

Discover drama as a distinct literary art form.

Contrast the differences in techniques in each of the mass media.

Demonstrate the functions of stage directions.

COMMUNICATING WITH SELF

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SPEECH COMMUNICATION

DEFINITION:

The emerging adolescent needs a developmental program of instruction in speech communication. The ability to talk is learned before starting to school, but this ability alone doesn't mean the students have reached their full communication potentials. Teachers must build on the existing abilities and/or competencies for fulfillment of this potential.

To insure the students' growth in speech communication they should have many opportunities for the following experiences:

Time for interaction with other students.
Time for communication with self.
Small group discussion.
Uninterrupted conversations and talks.
Supportive responses from the teacher.
Private guidance when needed.
Critical communication such as talks that persuade, argue, bargain, acknowledge.
Communication activities which allow students to express and respond to feelings and attitudes.
Communication activities that inform, question, demonstrate and explain.
Experience communication activities that serve primarily to maintain social relationships, demonstrating culturally appropriate amenities.
Activities that allow the use of the imagination.
Practice with a range of styles of speaking from intimate to formal.

Because of cultural differences as well as other differences, students will be speaking language reflecting their economic, regional and ethnic backgrounds. Students should become aware of what is likely to be appropriate in a given situation within a given culture and recognize that different cultures have their own speech terms.

Acceptance and acknowledgment of home language is complemented by developing competencies in standard speech through a planned program of instruction.

Speech communication is the primary vehicle that students use to get what they must have for physical and mental survival. It is the main tool they use for establishing and maintaining human contact, and for searching to find a place in their emotional environment. Through the speech communication activities in this curriculum guide, students will not only become aware of their speech but be able to analyze their speech. Students will make an effort on their own to change. Not just because their teachers and parents say this is the right way to speak, but from their own desire to be more effective communicators.

This tool is a means of improving self-concept: eliminating shyness, developing a stronger sense of worth, knowing the value of individuality and becoming a more effective communicator.

GOALS

The student will develop the ability:

To express observations, experiences and feelings.
To speak spontaneously and easily with others.
To use language appropriate to the occasion.
To express one's self through interpretation of literature.
To participate effectively in group interaction and problem solving.
To present ideas, concepts and facts in an organized manner appropriate to the purpose.
To use logical thinking to form conclusions.
To reason abstractly.
To perform before audiences.
To understand self in relation to time, outside influences and other people.
To evaluate literature for quality, meaning, appropriateness and theme.
To analyze both sides of an issue.
To use resource materials within community and school.

EXPECTATIONS

Once the goals of speech communication have been attained, students who are adept in communication develop the ability to:

React in a sensitive manner to the interests and feelings of others...

Know selves and recognize the roles they fill...

Recognize that individual differences can cause problems in communication and adjust to these differences...

Refrain from talking unless they have something worth saying...

Know what they are talking about...

Believe in their ideas and be willing to risk having their ideas questioned by others...

Present their ideas logically...

Use clear, direct language...

Not confuse opinions with facts...

Have confidence in their ability to communicate in a variety of situations...

Know and apply the skills of effective speech delivery...

Recognize the importance of feedback responses.

Be an attention listener -- does not let attention wander off the topic...

Be a polite listener -- does not interrupt or interfere with the speaker...

Work at listening -- makes an effort to analyze and understand the speaker's meaning.

COMMUNICATING WITH SELF

DEFINITION:

The first step in human communication is knowing one's self. Before the ideas of others can be understood, a student must understand his or her own ideas. Self-concept is a vital issue for the emerging adolescent. During this growing up time, most students feel doubts about their abilities, physical appearances and self-worth.

GOALS

Through effective speech training in self communication, the student will develop the ability:

- To recognize the value of self through personal inventory.
- To distinguish between positive and negative influences in their lives.
- To relate past experiences with present and future experiences.
- To appraise non-school related activities in terms of value and meaning.
- To identify areas in the personality which are positive and negative.
- To justify personal opinions and beliefs.
- To demonstrate self-confidence and poise.
- To recognize the value of analysis.

WORD CUES:

interpersonal communication
intrapersonal communication
verbal/non-verbal
idiomatic/idiom
slang
characterizations
questionnaire
connotation
euphemisms
self-expression
gestures
inventory

LEVEL I

IMPRESSIONS

Expected Learning Outcome: The student will learn to practice evaluating his or her own personality and the personality of others.

Procedure:

Diagnostic Question: Can the student identify personality traits within himself and others?

Materials and Space: Handouts printed with adjective list should be handed to students.
Students are to rearrange chairs into pairs.

Process: Divide the class into pairs, instructing students to partner themselves with people they do not know well.
Have students evaluate each other, circling the adjectives they feel the other student communicates to them both with words and without words.
Allow as much time as needed for this process.

Evaluation: Discuss the findings of students and let students express their reactions to their own evaluations.
Discover the qualities which are projected verbally.
Discover the qualities which are projected non-verbally.

Teacher Cues: Move from pair to pair, offering suggestions if needed.
Try the activity again, letting students list descriptive terms on the board and then finding new partners to evaluate.
Grading should be considered as to participation, completion of the assignment and class discussion.

Word List for Distribution:

1. ambitious
2. unselfish
3. helpful
4. generous
5. efficient
6. disorderly
7. determined
8. considerate
9. competitive
10. childish
11. cheerful
12. bossy
13. boring
14. argumentative
15. optimistic
16. practical
17. relaxed
18. humorous
19. imaginative
20. immature
21. impractical
22. industrious
23. kind
24. loyal
25. mature
26. moody
27. nervous
28. selfish
29. sentimental
30. sociable
31. talkative
32. tense
33. thoughtful
34. tough
35. unpopular
36. unreasonable
37. reliable
38. self-centered
39. self-conscious
40. boastful

LEVEL I

DO I KNOW YOU?

Expected Learning Outcome: Students will develop their skills toward improving interpersonal communication.

Procedure:

Diagnostic Questions: How well do students communicate with each other in verbal and non-verbal situations?
Do students know the meaning of interpersonal?

Materials and Space: Handouts printed with lists of names of class members.
Students arrange chairs in twos.

Process: Have students take class lists and rate each student in the following ways:

1. I don't know.
2. I have noticed, but not really acquainted.
3. Talked to a few times, not friends.
4. Friends.
5. One of best friends.

Have students sit next to a person they have rated 4 or 5. Talk together for five minutes. They should try to discover something about the other person they did not previously know. (It is best to divide the class in halves for this activity.)

At the end of five minutes, students should switch. They should seat themselves next to someone they have rated 1 or 2. Their goal is to find out as much about each other as possible in a five minute conversation. For example: likes, dislikes, attitudes, life goals, and hobbies.

Students should return to seats to think about the conversations they have had. They should consider: what were the main things that helped communication in both conversations? what were the obstacles? who did more talking in each one?

DO I KNOW YOU? (Continued)

Drawing on the conversations, students should write down five suggestions which they feel would make interpersonal communication easier.

Repeat process with second half of class.

Evaluation: After all suggestions have been collected, discuss in class. Did the students exhibit comprehension of interpersonal communication?

Teacher Cue: Grading should be based on participation.

LEVEL I

GROUP BRAGGING

Expected Learning Outcome: Student will develop new methods of intrapersonal communication.

Procedure:

Diagnostic Question: Is student able to list good qualities about himself/herself in front of a group of students?

Materials and Space: Chairs arranged in a circle.

Process: Ask each member of the class to share three things with the group about which he or she is proud and pleased. These "brags" may focus on large or small accomplishments, and need not be claims of superiority.

Students are encouraged to share ways in which they are becoming better people or characteristics about themselves which they appreciate.

Some sample brags are:

- So far, I've done all my homework every night.
- I am earning my own spending money now.
- I think I'm a good listener. My friends tell me it helps to talk to me about their problems.
- I think I'm a good friend. I am loyal to my friends and I don't let them down.
- Last night, I offered to lend someone my bike without being asked.

Evaluation: No grade for this activity. This is a class-warmer. Participation only.

Teacher Cue: You might start the activity by listing three things about yourself. For example:

1. I am pleased that I have been selected to serve on the PTA Board.
2. I worked hard to lose/gain 10 pounds.
3. I think I'm fair to my students.

LABELING YOURSELF

Expected Learning Outcome: Students will find ten different ways to express their concept of self.

Procedure:

Diagnostic Questions:
Does the student know ten things about himself/herself as a person?
Can the student express that knowledge?
Does the student possess the ability to find both positive and negative thoughts about self?

Materials and Space:
Copies handed to student containing ten "I am" blanks.
No special seating arrangement needed.

Process:
Ask students to fill out the blanks on the sheet. They are to make ten statements about themselves beginning with the words "I am..." Student should be instructed to view self in as many words as possible.
Allow as much time as needed for the activity.
When labeling is complete, collect papers, read and make comments.
After papers have been returned to students, open the activity for class discussion.

Evaluation:
Have students determine what they learned about themselves.
Ask students to discuss which positives and negatives they discovered about themselves.
Ask them to judge why it is important to be objective about one's good and bad qualities.

Teacher Cues:
If the class seems reluctant to get started, you might list three or four labels for yourself.
Grading is based on each student's thoroughness, perspective, and participation.

THE MOVIE OF MY LIFE

Expected Learning Outcome: The students will evaluate their own lives by looking at themselves from the outside. (Seeing selves as others see them.)

Procedure:

Diagnostic Question: Can the students take an objective look at themselves?

Materials and Space: Handouts prepared for distribution which contain the following questions:

Pretend you are watching a one-hour movie of your life.

1. Where does the movie take place?
2. What is the plot outline?
3. Who are the major characters?
4. Who are the minor characters?
5. Who is directing the movie?
6. What is the audience doing as it watches the movie?
7. What is/are the turning point(s) of the movie?
8. How does it end?
9. Are there any morals to be derived from the movie?
10. What does the audience do when the movie is over?

Process: Tell the students that they are to answer the following questions on the paper you have handed them. Encourage them to be creative in their answers.

Students should try to answer all questions as clearly as possible.

Allow as much time as needed for this process.

Evaluation: Read each student's paper. Write comments and return to the student. After student reads comments and papers are returned to student files (if used), discuss the activity with the class.

Ask students to determine what they discovered about themselves by answering the questions.

Encourage them to determine what creative thinking they had to use in order to answer the questions.

Teacher Cues:	If students seem to have a hard time getting started, you might answer the first two or three questions as they would apply to yourself in order to give the class a better idea of the process.

LEVEL II

LOOKING IN THE MIRROR

Expected Learning Outcome: Students will be able to evaluate themselves through self-perception exercises.

Procedure:

Diagnostic Question: Is the student aware of physical characteristics as well as personality traits?

Materials and Space: Handouts distributed containing the following questions:

Pretend you are looking at yourself in a mirror.

- What do you see?
- What is your best feature?
- How would you describe yourself to a stranger who is going to meet you at the airport?
- Imagine meeting yourself for the first time. What would be your first impression?
- How could you make a more positive impression?
- What is your worst physical attribute?
- Which of your features are you satisfied with?
- Which features could stand some improvement?
- Which features would you like to trade in and what would you like to get in return?

Evaluation: Ask students to discuss what they want to reveal about themselves.

Have students tell why this look at one's self is similar to the impression people make on each other.

Teacher Cue: If students have trouble getting started, you may work individually with them, pointing out special features.

Grading should be based on cooperation, completion of assignment, and quality of answers.

LEVEL II

OUTSIDE INFLUENCES

Expected Learning Outcome: The student will develop an understanding of the influence outside sources have on his/her life. The ability to deal with these influences will be increased.

Procedure:

Diagnostic Question: Can students identify the portions of their lives which affect them as persons? (Time and self)

Materials and Space: Handouts distributed with the following questions printed on them:

- List the five best things that have happened in your life.
- List the five worst things that have happened in your life.
- Next to each of these, list who or what was responsible. Count how many you were responsible for.
- How do you spend your time? List the time you spend in the following categories and give examples:
  - Work activities that you do because you have to but don't like to...
  - Work activities that you do because you want to...
  - Rituals, such as...
  - Intimate encounters, such as...
  - Unpleasant games, such as...
  - Satisfying activities, such as...
  - Planning ahead, such as...
  - Idle, down time...
  - Other, namely...

- Draw a detailed floor plan of the house you lived in before you were ten. As you enter each room, imagine the furniture, pictures, smells, and events you associate with the room.
  - What was your favorite room?
  - Where were your secret places?
  - Are there any rooms that you can't enter? Why?

OUTSIDE INFLUENCES (Continued)

Pretend you have been put in charge of a five-year master plan to change your life. The public wants to know your three major goals for the next year. List them.
  Now, tell what you are currently doing to achieve each one.

If you could list ten commandments for your family, what rules, ideals, and taboos would your family advocate?

If you could be reincarnated as an animal, which animal would you be and why?

If you could trade places with another person for a week, who would that person be and why?

If you could be invisible for a day, how would you use that power?

If you had the extrasensory ability to perceive one person's thoughts and deepest secrets, who would you tune in on?

If you could take a magic carpet ride to one place anywhere in world or outer space, or in any time dimension, where would you go?

Process:

Distribute papers and instruct students that there are no right or wrong answers.

Have students complete questionnaires and return to you.

Read and return to the student to be kept for future reference. (Student files work well for this.)

While filling out the questionnaire, students should be allowed to sit wherever they feel comfortable.

Evaluation:

When the activity is finished, ask students to list what they learned from the exercise. Did they discover more outside influences in their lives than they thought they would? How can outside influences be controlled?

OUTSIDE INFLUENCES (Continued)

Teacher Cues:

Playing music softly may help students relax. You may even wish to suggest that students bring their own records to play during this exercise.

Stress that the answers will be judged by their completeness.

Grading should be determined by completeness of questionnaire and insight of answers.

LEVEL II

THERE MUST BE A BETTER WAY

Expected Learning Outcome: Student's understanding of word connotation and the use of euphemisms will be reinforced.

Procedure:

Diagnostic Question: Do students know the purpose of a euphemistic statement?

Materials and Space: Word list.

Process: Review with students the definition of an euphemism. Have students list their own euphemisms for the following words:

- drunkenness
- the draft
- false teeth
- a vomit bag
- slums
- lazy
- greedy
- ugly
- a lie
- out of work
- old maid
- fat
- stupid
- tall

Evaluation: After lists have been collected, have students list the reasons they feel euphemisms are used in speech and written communication.

Ask students to list some of the euphemisms they have heard on radio or television. Ask students to discover new euphemisms.

Teacher Cue: Grading will be handled individually as teacher reads papers. Check for aptness and emotional connotation.

LEVEL III

HOW'S THAT AGAIN?

Expected Learning Outcome: The student will develop the ability to choose words which convey the correct thought and connotation.

Procedure:

Diagnostic Question: Are students aware that words convey certain thoughts which may differ with the content of a sentence?

Material and Space: Prepared statements.

Process:

Part I

Teacher reads statements aloud to class and selects students to reword each sentence. After each sentence is reworded, ask class to discuss why the first usage was not desirable.

1. Carol is a very close acquaintance of mine.
2. The gale winds hurt many houses in the area.
3. The United Nations Assembly recessed for chow.
4. The farmer executed livestock to feed his family.
5. The tortoise crept along at an agonizingly slow velocity.
6. The sleeping princess held a red rose in her delicate fist.
7. She shoved her foot into the satin slipper.
8. Our cat is dismissed from the house twice a day.
9. My neighbor's dog vocalized all night.
10. The ballerina hopped across the stage.
11. The President chatted on television today.
12. The salesman pushed the car off on Dad.

Part II

Teacher should discuss connotation and euphemisms. Students could discuss the different connotations the following pairs of words convey.

coffin-casket
refuse-garbage
sightless-blind
ermine-white weasel fur

stool pigeon-informed source
spying-intelligence giving
grease monkey-lubrication specialist
concentration camp-relocation center
military retreat-strategic withdrawal

Evaluation: Compare the terms used with the students' alternate terms.

Teacher Cues: Students may wish to make up their own euphemism pairs. If so, encourage them to read their ideas to the class.
Grading on this activity should be based on group participation.

LEVEL III

IT'S A DIFFERENT TUNE

Expected Learning Outcome: Students will learn to recognize that slang and idiomatic expressions are inherent to our culture.

Students will recognize that slang is useful in developing characterizations in acting and in understanding various types of literature.

Procedure:

Diagnostic Question: Do students realize that humans have several sets of language which are used for different purposes?

Materials and Space: Prepared list.

Process: Teacher reads definitions to class and class tries to guess what they mean. After several guesses, teacher tells students the definition.

Read:

> People from different parts of the United States use different slang terms. These terms change often. (Have students list some of their slang terms.)

The following is a list of definitions of terms from junior high school students in a Chicago ghetto. Can you guess what they mean?

- My golden butterfly, my luscious lollipop, my special pine-top, Little Eva, star apple-smooth (A nice teacher)
- Headshrinker, killer ape, Bloody Mary, Swinging Tillies, The Vulture, The Beast (A mean teacher)
- Clyde Beatty, Smokey the Bear, caged quiet, my ball and chain, rifle-hard, double-edged (A strict teacher)
- Easy eats, heart-deep kicks (A well-taught lesson)
- Same tired paths, cracked my skull, tucked me in tight (A poor lesson)
- Passport, license, retreads, sheets (Textbooks)
- Fix the meter, boosted goods (To cheat in class)

Living it twice, the line up, here come the birds (A reading class)
Tree without roots (A broken home)
Toys on a fairy lake (Outsiders looking for thrills)

Evaluation: List words of slang that the students use to convey thoughts. Decide why slang is used. What would speech be like without slang?

EXPRESSING WITH AND WITHOUT WORDS

Expected Learning Outcome: Student will be able to express their feelings and reactions both verbally and non-verbally.

Procedure:

Diagnostic Question: Can the student use verbal and non-verbal communication to express his thoughts or feelings?

Materials and Space: Prepared statements.

Process: Ask for students to volunteer to express the following situations both verbally and non-verbally.

When you feel bored with what is going on in a discussion, how do you express yourself with words? Without words?

When you feel very annoyed with another person with whom you want to build a better relationship, how do you express your feelings with words? Without words?

When another person says or does something to you that deeply hurts your feelings, how do you express your feelings with words? Without words?

An acquaintance asks you to do something that you are afraid you cannot do well. You also want to hide the fact that you feel inadequate. How do you express your feelings with words? Without words?

You feel affection and fondness for someone else but at the same time you can't be sure the other person feels the same way about you. How do you express your feelings with words? Without words?

Your close friend is leaving town for a long time and you feel alone and lonely. How do you express yourself with words? Without words?

Evaluation: Ask students to discuss the following questions:

What did I learn about the way I usually express my feelings?

In what ways would it be helpful to change the ways I usually express my feelings?

EXPRESSING WITH AND WITHOUT WORDS (Continued)

Teacher Cue:	Preface this activity with illustrations of common non-verbal gestures: the shrug, lifted eyebrow, grimace, and discuss what ideas these movements communicate.

BETWEEN ME AND THEE

Expected Learning Outcome: Students will be able to recognize the difference between interpersonal and intrapersonal communication through the use of words and self-expression.

Procedure:

Diagnostic Question: What communication awareness is necessary for both interpersonal and intrapersonal communication?

Materials and Space: Prepared questions.

Process: Have students discuss the answers to the following questions:

- Why do single words like love mean different things to different people?
- What messages do you get from your dreams?
- Is it possible to become ill just by thinking you are ill?
- What would be the first thing you would want to learn if you had to move to a foreign land? Why?
- When you are reading or listening to someone, do you find yourself talking to yourself?

Evaluation: Are students able to list methods of communicating both interpersonally and intrapersonally?

Teacher Cues: Grading should be based on group participation.

> Some people see more than others, not because they have sharper vision but because they want to see and hear as much as possible - and they make the effort.
>
> --George Balanchine

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* * *

Speech is the mirror of the soul;
as man speaks, so is he.

--Publius Syrus

COMMUNICATING WITH OTHERS

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LISTENING

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LISTENING

DEFINITION

Listening is hearing and understanding sounds. Listening takes precedence as a means of learning for many adolescents. Listening is utilized in such non-school related activities as watching television, listening to the radio and interacting with family and peer groups.

Listening is a primary factor in the communication process. It is basic to the learning of speaking, reading and writing. However, the ability to listen effectively is not inherent. Listening skills should be taught in our schools just as conscientiously as other basic skills. Diagnosis and individual treatment should be administered to the adolescent who has a listening problem if he is to succeed in our verbally oriented society. Listening activities can develop the following skills:

Auditory discrimination (discriminating between sounds).
Recalling information heard.
Following oral directions.
Sequencing information.
Identifying the main idea.
Differentiating between cause and effect.
Taking notes.
Making inferences.
Summarizing material.
Listening for fact and opinion.
Listening creatively for visualization, emotion, and mood.
Value discrimination.
Forming logical conclusions.

GOALS

To aid in critical listening and thinking.

To aid in faster and more efficient learning.

To promote organization and utilization of information.

To stimulate ideas.

To help in communication skills of reading, writing, speaking.

To help in identifying moods and emotions.

To aid in making value judgements.

CUES FOR THE TEACHER:

Listen to the student. This means concentrating on what is being said.

Look directly at the student when communication is desired.

Let student finish talking without interruption.

Acknowledge the student's remarks without abruptly changing the subject.

Encourage the students to respond to each other rather than addressing their remarks to the teacher.

Motivate the students to want to improve their listening.

State the purpose of the listening activity. Listening is more effective when the listener has a specific reason for listening, rather than listening without a definite purpose.

Allow students opportunities to express their views and opinions.

Work to create a classroom where ideas can be presented without fear of ridicule, and where each student's opinion or view is respected.

Choose subject matter for listening activities which is of interest to students.

Use more than one media for presentations to reinforce important concepts. (When more senses are involved, more learning occurs.)

Use dramatization to expand imaginations and to see if presentation was understood.

Encourage students to listen to plays, stories and poems read aloud for enjoyment.

CUES FOR THE LISTENER:

Be able to hear comfortably what is presented.

Work hard to concentrate on the presentation.

Try to visualize what is being presented.

Remember important points.

Listen to the views of other students, let them finish.

Search for useful information and try to gain additional information even though uninterested.

Judge the speaker by *what* is said rather than *how* it is said or by *physical appearance*.

Withhold judgment until the speaker is finished.

Ignore possible distractions.

Identify emotional words which might interfere with careful evaluation.

Listen for overall meaning.

BARRIERS TO LISTENING:

Barriers to Listening cannot be isolated into such a narrow field as Listening, because to have a barrier in listening means that the communication process has been broken. So barriers will be dealt with in broader terms -- barriers to communication. Barriers are as follows:

Language Barriers:

People attach different meanings to a word because of their experiences. (literal meaning of the word, different connotations, emotional or loaded words)

Poor listeners will tune out uninteresting subjects.

Avoid challenging listening situations, no appreciation of other areas.

Consider facts in isolation.

Take notes too rigidly, use one system of notetaking only, and take over-extensive notes.

Misunderstand idiomatic expressions which are inherent to various cultures -- or misinterpret them.

Expend little energy at listening.

Create and/or are influenced by distractions.

Are concerned *only* with memorizing facts.

Filter out what they don't want to hear.

People Barriers:

Psychological factors such as hostility to other people, withdrawal and aloofness, low self-esteem or lack of self-confidence are included in this section.

Stereotypic ideas interfere with good listening.

Personality conflicts inhibit good listening.

Unpleasant delivery such as disorganization, poor speaking habits and inappropriate language interfere with effective listening.

Situation Barriers

Room too large

Group scattered

Group too large

Too much noise or other distractions.

PROCEDURE:

Stimulate an interest in what is to be heard.

Build a background for what is to be heard.

Point out specific things for which to listen.

Give a purpose for listening to the activity.

Present activity.

Evaluate listening activity (use discussion, summaries or other techniques).

KINDS OF LISTENING:

Carrie Rasmussen describes seven kinds of listening: appreciative, exploratory, creative, concentrative, courteous, critical and conversational. Examples are as follows:

Appreciative:

Listening to poems and stories that stimulate imagination, cultivate an appreciation of literature and provide release of laughter; listening to sounds that give pleasure.

Exploratory:

Listening to sounds that have not been heard before: the sound of a new word, the sound of a new machine, a strange animal sound, a sound in nature, with an attempt to express reactions to these sounds.

Creative:

Listening to stories, poems, essays, conversations, discussions, with the addition of our own ideas and thoughts, experiences, feelings and reactions presented in a structured and organized manner.

Concentrative:

Listening to reports and factual material; learning to rely upon sound as well as visual imagery.

Courteous:

Listening in conversation; listening to presentations of classmates; listening in audience-type situations, such as programs and plays.

Critical:

Developing a questioning attitude toward what is heard as to what is fact and what is opinion; learning to distinguish between that which is acceptable and that which is unacceptable in speech.

Conversational:

Listening and responding in the classroom, on the playground, in the cafeteria and other places.

Critical Listening:

Have the students listen to a teacher-made tape recording on critical listening, as an introduction to critical listening. (Are You Listening? pp. 126-134). Discuss the recording informally with the students.

List the following techniques of propaganda on the chalkboard, a chart or an overhead projector and present them to the class in the form of lecture and discussion.

Name Calling - The speaker gives an idea or a person a bad label. He condemns the ideas of other people.

Transfer - The speaker leaves the impression that other sources of authority, prestige or reverence support his idea. Such sources could include the church, a famous person, a civic group.

Testimonial - The speaker cites testimony from respected well-known people or calls on these people to give the testimony personally.

Glittering Generalities - The speaker uses emotional words such as freedom-loving, patriotic or American, to promote his cause.

Plain Folks - The speaker identifies with whatever group he is talking to as "one of them."

Card Stacking - The speaker uses the favorable facts or evidence to his own advantage and makes no mention of the unfavorable evidence or facts.

Band Wagon - The speaker points out that many people are accepting his position; he appeals to people's "follow-the-herd" instincts. (Are You Listening? pp. 134-137)

Have the students collect news stories, letters to the editor, advertisements, editorials and political cartoons and explain them to the class. Instruct students to analyze the material critically and identify propaganda techniques utilized by the writers.

Have the students listen to news commentators and newscasters on television and discuss informally with the class the similarities and differences in newscasting and commenting.

Have students give for the class either original or imitated TV commercials. Have students use one of the propaganda techniques in each of the commercials. Have the audience guess which propaganda technique was used after each presentation.

ENCORE:

Contrast random listening with listening for a purpose. Read a factual selection to students without telling them they should listen to recall information. After you have read the material, test them on the information presented. Discuss what the reasons for low scores might be. Then read a similar selection, but tell students they are to listen to recall certain facts. Test again. Chances are they will do much better when the purpose for listening has been explained.

Arrange a conversation that students may listen to, but are not specifically asked to. Talk about something of interest to the class, such as scenery for a play in which the students are involved, or school rules. Don't tell students they have to listen. After the conversation has been concluded, instruct students to write a summary giving the main points of the conversation. Discuss the summaries with the class, emphasizing that unless people have a purpose to listen, talk might be heard, but not in a meaningful way.

Airport. Have one player act as ground control, another as a pilot flying blind (blindfolded). Ground control must direct the pilot's landing on a runway by giving oral directions to the pilot, instructing him how to avoid randomly placed obstacles, such as books, coats. The pilot may not speak.

Read to students a factual notice pertaining to a theatrical event. Then read a local critic's account of the same event. Discuss with pupils the differences between the factual article and the critic's opinion.

Read a simple news article to the class. Ask for a one sentence summary.

Listening to and evaluating television or radio commercials can give students practical experience in critical listening. Tape two commercials on the same subject. One, a public commercial on good nutrition and a commercial about some type of cereal product could be recorded and played for students. Then a discussion can follow. Students can be asked which selection relayed necessary information to the audience and which tried to sell a product. Elicit what techniques (words, intonation) were used in the commercial for the cereal product. Encourage students to create their own commercials and present them. The class can decide what selling techniques are used.

WORD CUES:

auditory discrimination
idioms
barriers
appreciative
critical
concentrative
exploratory
courteous
conversational
visual aids

verbal
articulation
enunciation
tone
inflection
non-verbal
sender
receiver
group interaction

LEVEL I

ARE YOU LISTENING?

Expected Learning Outcome: Students will recognize the value of following oral instruction.

Procedure:

Diagnostic Question: Are students able to follow oral instructions to transcribe written information on paper?

Materials and Space: Each student should be passed a paper with the following information listed on it:

1. 1
2. MB
   PB
   SB
3. Canada
   United States
4. VOTE
5. (leave blank)

Process: Have students perform the directions as you tell them. Tell students that you will read the instructions only once.

1. Put a dot on the i.
2. You have been gone for a long time and you haven't had a hug in many months. Who would you go to first: Mama Bull, Papa Bull, or Sister Bull?
3. There has been a plane crash on the border between Canada and the United States. There are six survivors. Where would you bury them? Circle the correct country.
4. Write the word Vote.
5. You are the pilot of an airplane which is flying between New York and Chicago. There are 150 passengers on board. The plane is halfway between the two cities. The carpeting of the plane is done in royal blue and the seats are upholstered in a brilliant red. The hostesses have just finished serving lunch and everything has gone well. The pilot's wife is two years younger than he is and the co-pilot's wife is six years younger than the pilot's wife. How old is the pilot?

ARE YOU LISTENING? (Continued)

Key:
1. Dot should be on the i not ;
2. There is no such thing as a Mama Bull or Sister Bull.
3. Survivors wouldn't be buried.
4. Vote should be written in cursive.
5. Age of the pilot will be the age of the person taking the quiz. The key was the first word of the statement.

Evaluation: Ask students to determine which key words helped them follow directions accurately and to determine which words hindered them.

Teacher Cue: Determine grade by correctness of answers.

TELL AND SHOW

Expected Learning Outcome: Students will recognize the importance of clear language through the means of giving verbal direction to another person. The value of feedback will also be discovered.

Procedure:

Diagnostic Question: Can the student demonstrate effective communication without using visual aids?

Materials and Space: Pieces of drawing paper and pencils.

Process:

Part I

Students should pair off. One student should be the 'listener' and the other the 'artist'.

Students place their chairs back to back. The listener sits while the artist draws a simple picture. (It should not be too easy, however.)

The listener tries to recreate the drawing as the artist gives directions. The artist may not watch the listener draw and the listener may not look at the artist's drawing. The listener may not ask questions, either. In other words, there can be no feedback.

When the listener is finished, compare the drawings. How much alike are they?

Evaluation:

How did the artists in class give directions? In terms of familiar shapes? In a logical sequence?

What problems did the listeners have following directions?

Could the drawings have been more alike if feedback had been allowed?

Grading should be based on team cooperation.

Part II

Pair off again with another partner. Using equally simple sketches, repeat the activity - but this time with feedback. The artist may watch the listener draw and the listener may ask questions. However, the listener still may not look at the original drawing.

TELL AND SHOW (Continued)

Evaluation: Are the drawings more accurate than before? If so, why? Which kinds of feedback were most helpful. Which were least helpful?

Teacher Cue: Move from group to group, helping out students only if they are really "stuck".

LEVEL I

TRY TO DESCRIBE

Expected Learning Outcome: Students will learn to be aware of the different methods people use to communicate verbally.

Procedure:

Diagnostic Question: Are students aware that people use words in many ways to communicate?

Materials and Space: Word list.

Process: Ask students to volunteer to describe the following words in three ways:

a. As they would describe them
b. As their grandmother would describe them
c. As their teacher would describe them

Word list: chair, rock, tree, star, book, elephant, turkey, motorcycle, school, car, shoes

Evaluation: After students have described the words listed above, ask them to determine what they learned of the means of communication which are found within the conversations of others.

Teacher Cue: Ask students to make up their own lists. Use some of these lists in class with additional volunteers.

LEVEL I

I SAID...

Expected Learning Outcome: Students will be able to practice articulation and enunciation. This will enable them to speak more clearly and distinctly.

Procedure:

Diagnostic Questions: Do students know the meaning of articulation and enunciation?
Do student know why to articulate words clearly is important?

Materials and Space: Handouts with tongue twisters printed on them, or write sentences on chalkboard.

Would Wheeler Woo Wanda if Woody snoozed woozily?
Two teamsters tried to steal twenty-two keys.
Six slim sleek saplings.
A big black bear bit a big black bug.
Better buy bigger rubber baby buggy bumpers.

Process: Part I

Distribute papers and give students a moment to repeat the tongue twister to themselves.
Ask students to repeat the first twister in unison. Stop and identify problem areas.
Recite other twisters in unison.
Ask for volunteers to repeat exercise alone. At the end of the exercise, ask each student to select two tongue twisters which he or she would like to record. Allow each student to come to the tape recorder and give the following information:

name
two tongue twisters

Part II

The teacher can list the following words on the board for students to repeat. This would stress the importance of enunciation:

coming
friend
across
once
going
last
talking
most
running
dead
singing
height

I SAID... (Continued)

Evaluation: Class will listen to tape and discuss the articulation and enunciation problem areas in each tongue twister.

Teacher Cues: The tape recorder should be placed away from the other students. If there is a stage in the room, it would be good to place it there to allow the student a little privacy. Teacher or another student may operate the tape recorder.

LEVEL I

LITTLE WORDS SAY A LOT

Expected Learning Outcome: Students will learn to communicate through use of the tone of voice. Students will discover that tone and inflection convey messages which are often different than the words being spoken.

Procedure:

Diagnostic Questions: Do students know the meaning of tone and inflection?
Can students distinguish meanings which are conveyed by tone of voice?

Materials and Space: Print copies to be handed to students containing the following materials.

Rating System: I - Good, II - Fair, III - Poor

1. UH-HUH
   a. So that's what you've been up to! (angry)
   b. I'm trying to be polite, but I want to concentrate on this book.
   c. Yes, indeed! I love it!
   d. Is this what you want me to say? Uh-huh?

2. MAYBE
   a. There's a good chance we can go!
   b. I really don't have any hope.
   c. What do you mean, maybe? I'm positive!
   d. Don't bother me right now.
   e. There's a slim chance, but I'd like to try.

3. SURE
   a. I don't believe you for a minute.
   b. Definitely
   c. How can you doubt it?
   d. I'm trying to think positively, but I'm doubtful.
   e. Yes, I can do it if...

4. JANE
   a. Come here, please.
   b. Is that you?
   c. No, it can't be.
   d. Of course, she's the winner.
   e. You'd better stop that right now!

LITTLE WORDS SAY A LOT (Continued)

Process:	Have students divide themselves into groups of two. Using their own interpretation, have students rate each other's effectiveness in conveying the messages on the papers. Each partner will rate the other person using the scale written. At the end of the exercise, students will return sheets to teacher.
Evaluation:	Compare the variety of ways the feelings were expressed. Have students list phrases which may be said in a variety of ways with widely varying meanings.
	Example: Did you hear what I heard?

TELL ME BUT DON'T TELL ME

Expected Learning Outcome: Students will generate communication through the use of non-verbal messages.

Procedure:

Diagnostic Questions: Do students know the ways we communicate without words?
Do students know the term non-verbal messages?

Process: Send one student from the room. Have class agree on one simple act you wish to have that student perform such as opening a window, picking up a book.
Select from the class a student to give the other student instructions without using words.
Repeat the exercise with a more complicated task.

Evaluation: Have students list the ways they noticed that the messages were most accurately put across with non-verbal communication.

Teacher Cues: Have students either write a short paragraph or tell what they feel their lives might be like without the use of words.
Grading should be based on information contained within the paragraph: identification of the value of words, non-verbal realizations, the necessity of having communication skills.

THE NAME GAME

Expected Learning Outcome: Students will recall names and repeat them correctly.

Procedure:

Diagnostic Question: Can the student use his memory skills to recall and repeat names?

Materials and Space: Chalkboard and chalk.
Two rows of chairs, six in each row.
Rest of class arranged in a circle around the rows of chairs.

Process: Select a group of about twelve students to participate in the activity. The remainder of the class may serve as observers. Ask each player to give himself an imaginary name such as "Spider Man" or "Skywalker". Have the players say their names slowly and distinctly.

Divide the players into two teams, and have them face each other in rows. Select an observer to act as scorekeeper and another to point to participants whose names are to be guessed. Have the first person in the row, on one team guess the "name" of the player pointed to on the opposing team. Score one point for correct identification. Then repeat with other team. Continue until all members have had an opportunity to participate. The team with the most points is declared winner. Give the remaining portion of the class an opportunity to play the game, too.

Evaluation: Participation only.

Teacher Cue: This is a good opener to help students learn each other's names.

For older groups, it might be more challenging to use eighteen or twenty students instead of twelve.

SENDERS AND RECEIVERS

Expected Learning Outcome: Students will be able to determine the roles of senders and receivers in a communication situation and will judge which outside influences serve as distractions to a discussion.

Procedure:

Diagnostic Question: Are students able to identify sender/receiver patterns within a communication situation?

Materials and Space: Students furnish pictures.

Process: Students are to bring to class several pictures cut from newspapers or magazines which are representative of good communication taking place. The pictures should contain at least two people.

On the second day, students will hold the picture up for the class to see and will answer questions about their own pictures.

Evaluation: For each student's picture ask:

1. Which person in the picture is the sender and which is the receiver?
2. Was the receiver in a proper state to receive the message?
3. Could there have been any distracting noise in the signal?
4. What kind of a situation was portrayed in the picture? (Good, serious, funny, sad.)

Teaching Cues: You might bring one or two pictures to class and answer the questions above about your examples. This is a good icebreaker for the class.

Grading should be based on each student's individual answers, displaying their understanding of sender/receiver patterns.

WORDS ARE HEARD

Expected Learning Outcome: The class will increase its feeling of togetherness within a communication situation. They will be encouraged to be more open, receptive, and interactive in future activities.

Class will have an increased awareness of communication both inside and outside of class.

Procedure:

Diagnostic Question: Are students aware of the requirements for good communication? (Verbal and Non-Verbal)

Materials and Space: Role Cards: Prepare four cards that read:

Role Card #1: Please walk to the front of the room and sit in the chair provided. Do not talk to the class; instead, talk aloud to yourself. You may simply express your thoughts about anything that comes to mind. Talk for about one minute.

Role Card #2: Your partner will attempt to converse with you. Do not look at your partner or respond in any way.

Role Card #3: Try to establish a meaningful conversation with your partner. Talk for about one minute.

Role Card #4: Two of you must sit back-to-back in chairs. One of you must stand, facing the other two and the class. None of you may talk, make any signs, or give any active, intentional communication. Just stand or sit very still for about one minute.

Process: Tell the class that they will be watching three role-playing situations and will consider, in each case, whether or not communication is taking place. Instruct students to hold discussion until all three scenes have been completed.

Next, ask for volunteers. Pass out card number one. Tell the volunteer to read the instructions silently. The student should not tell the class what the instructions are.

When the first role-play is completed, select two more volunteers. Give them cards two and three. Use same instructions.

When second role play is completed, select three volunteers for card number four. Follow same instructions.

Evaluation: Ask students to determine if communication took place in each of the scenes. If so, between whom?

Ask if a difference exists between "intentional" and "accidental" communication.

Ask if it is ever possible not to communicate.

Teacher Cue: Students may wish to make up their own sets of role cards. If this is done, they should also be encouraged to write follow-up questions to go along with cards.

I HEAR WHAT I WANT TO HEAR

Expected Learning Outcome: Students will learn to distinguish the five types of listening: appreciative, discriminative, comprehensive, theraputic, critical. They will discover the method of discriminative listening through this exercise.

Procedure:

Diagnostic Questions:

Do students know the meaning of the terms used?

Are students aware that they select what they wish to listen to when talking or listening to others?

Materials and Space: Chairs arranged according to activity.

Process:

Have three students with similar vocal quality, pitch, rate, volume, etc., sit by another student who is designated as the listener. One student should sit behind the listener, another to the listener's right and one to the listener's left. The three students -- discussing different topics -- should speak to the listener simultaneously for three minutes.

Afterward, the listener should record on paper what he or she actually comprehended from the one-day conversation.

Repeat this exercise using two senders instead of three.

Evaluation:

Discuss the following questions in class:

Did the listener become frustrated? Why?

How could the class tell?

Did the listener understand comments made by all three speakers?

Was it more difficult for the listener to listen to three senders than to two?

In the students' daily lives, how many senders can they attend to at a given time?

To how many can they give their full attention?

Teacher Cues:	Encourage others in the class to volunteer for a "try-again" exercise. See additional activities for further reference. Grading should be based on group participation.

THE ANCHOVY PIZZA MYSTERY

Expected Learning Outcome: Students will practice elements of listening and use elements of discussion techniques to facilitate problem solving and group interaction.

Procedure:

Diagnostic Question: Are students able to take a group of clues, eliminate the unnecessary information and categorize the important statements to solve a problem?

Materials and Space: A set of clues.
Chairs which are movable.

Process: Distribute clues to students, one each until all clues have been passed out. (Double up, if necessary.)

After clues have been handed out, tell students that they are to put together the clues to determine who disappeared, who the kidnapper(s) or conspirator(s) was, what the motive was, how the crime was accomplished, and what was the crime.

Within the class, each person is to state his or her clue loudly and slowly, continuing around the room until all clues have been read. A clue may be repeated in this "round robin" if it was not heard by a member of the group, but may be repeated only once at this time. Once all clues have been read, the group must attempt to arrive at answers to the questions given at the beginning of the exercise.

After the round robin has been completed, clues may be shared as often as needed; however, all sharing of clues must be done orally. In other words, clues may not be shown to anyone else, nor may students leave their seats to walk around the room. The group must agree on answers to the questions. Answers agreed upon may be brought to the teacher, who will say only whether they are right or wrong. (The teacher may accept one answer at a time or may make the rule that all answers be submitted at once. Once the game begins, the teacher will function only as described.)

THE ANCHOVY PIZZA MYSTERY (Continued)

Evaluation:	Ask students to determine what listening barriers they discovered in this exercise. What actions, student's or someone else's, were beneficial? Ask if there were any ways a solution could be reached more quickly. Help students determine how the solution of a crime is based on communication skills.
Teacher Cue:	To vary the exercise, have students take notes as clues are given. See attachment for list of clues.

THE ANCHOVY PIZZA MYSTERY

List of Clues:

1. Mr. Anchovi is a successful pizza tycoon.
2. Mr. Anchovi had lately been seen with his secretary, Miss Goldie Digger, after business hours.
3. Max Musclebound is Miss Goldie Digger's jealous boyfriend.
4. Max Musclebound has threatened to destroy Mr. Anchovi if he is ever caught with Miss Goldie Digger again.
5. Mr. Anchovi's wife nagged him incessantly.
6. Mr. Anchovi's brother-in-law, Andy Muckluck, is a failure at everything he tries.
7. Max Musclebound is a night-life man and a late morning sleeper.
8. The ransom note asked for 25,000 dollars, the exact amount of Mr. Anchovi's savings account.
9. A drunken Andy Muckluck had been heard to mutter something about a plan to fix Mr. Anchovi's wagon.
10. Mr. Martelli is a barber.
11. Miss Goldie Digger told friends she was afraid of Max Musclebound.
12. Andy Muckluck was jealous of his brother-in-law's money.
13. Mr. Martelli is a good friend of Mr. Anchovi.
14. Mr. Anchovi told friends that he was afraid his wife would sue for divorce and take him for lots of money.
15. Police were unable to locate Andy Muckluck after the kidnapping.
16. Andy Muckluck was observed stoned in a local gutter at 5:00 a.m., April 5.
17. Several curls of Mr. Anchovi's hair were found on Mr. Martelli's floor.
18. Miss Goldie Digger loved Rio de Janiero.
19. Mr. Anchovi wasn't in his regular seat on the 7:45 a.m. bus on April 5.
20. Police were unable to locate Miss Goldie Digger after the kidnapping.
21. The only people who had access to Mr. Anchovi's savings account besides himself were his wife and Miss Goldie Digger.
22. Mr. Anchovi always took the 7:45 a.m. bus to work.
23. The last person to see Mr. Anchovi was Mrs. Busybody, his neighbor, who watched him leave the house at 7:30 a.m., April 5.
24. A curl of Mr. Anchovi's hair was sent to his wife with the ransom note.
25. Mr. Anchovi disappeared on April 5.
26. Mr. Anchovi had recently been observed frequenting the Berlitz language school.
27. Police were unable to locate Max Musclebound after the kidnapping.

THE ANCHOVY PIZZA MYSTERY (Continued)

Answers:

Who disappeared? Mr. Anchovi
Who was the kidnapper? No one was kidnapped.
What was the motive: Mr. Anchovi wished to get away from his wife without giving up his savings.
How was the crime accomplished? Mr. Anchovi got a lock of hair from his barber, sent it to his wife with a ransom note asking for 25,000 dollars, all that was in his savings account. Then he and Miss Goldie Digger left for Rio de Janiero.

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* * *

We have two ears and one tongue in order that we may hear more and speak less.

--Diogenes

A good listener is not only popular everywhere, but after a while he knows something.

--William Mizner

PUBLIC SPEAKING

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PUBLIC SPEAKING

DEFINITION

Public Speaking is the preparing and delivering of all kinds of oral presentations, both formal and informal. Informal talks are impromptu or extemporaneous speeches with or without an outline, e.g., announcements and simple reports. Formal speeches are those which are more structured, carefully prepared and may be given with notes or an outline.

KINDS OF SPEECHES

It is the PURPOSE of the speech that dictates the kind of material to use, the plan to follow, the presentation and the response to expect from the listeners. Sometimes a speech may have purposes which overlap, such as an informative talk which is also very entertaining. However, it is important to have a major purpose in mind when planning a speech. The following is an outline which might be helpful:

Speaker's Purpose	What Speaker Does	Listener's Reaction
To inform	Tell or demonstrate something that listeners don't know	Understands the facts and information
To convince	Induce listeners to agree with evidence presented and/or point of view	Agrees with Speaker
To persuade	Awaken desire in listeners to take action on ideas presented	Takes action
To entertain	Give listeners pleasure and enjoyment through presentation	Enjoys experience
To impress, inspire	Draw strong emotional reactions from listeners	Responds emotionally

GOALS

To develop ease in expressing ideas and feelings with fluency and clarity.

To aid in developing organized thinking as material is gathered, organized into an outline and presented as a speech with a beginning, middle, and an ending.

To aid in using outside resource areas for research.

To gain confidence in speaking.

To enlarge the spoken vocabulary.

To learn to listen and respect other people's ideas and feelings.

To generate ideas.

To boost self-confidence by learning effective ways to speak in front of audience.

To develop critical listening and thinking.

To improve diction.

CUES FOR EFFECTIVE SPEAKING

Have ideas which are worthwhile, new and relevant.

Research chosen topic, using a variety of sources.

Organize material logically and appropriately in an outline.

Make sure material is interesting and accurate.

Support main ideas with details.

Speak clearly with appropriate volume.

Keep eye contact with audience.

Gesture appropriately.

Gain the attention of the audience by having a good introduction.

Hold audience attention by expressive speaking.

Summarize.

PROCEDURE FOR A FORMAL SPEECH

Select a subject and visual aid (if applicable)

Choose a bite-sized subject - something you like

Choose a suitable visual aid (if applicable)

Gather material - from library, resource people or other resources

Organize material in simple outline - decide on necessary steps

Practice speaking from outline and using the visual aid

Every word should explain the main idea and/or the action with visual aid

Plan necessary action for each step

Prepare introduction and conclusion

ORGANIZATION OF MATERIAL

Material is organized into a simple outline as follows:

Introduction:	Gets attention of audience and arouses interest in the subject.
Main Idea:	Allows listeners to know the purpose of talk and prepares them for good listening.
Body:	Details which develop the main idea.
Conclusion:	Summarizes, draws conclusions, incites action or generally ends talk.

CUES FOR THE SPEAKER FOR FORMAL AND INFORMAL SPEECHES

Walk to the speaker's stand in a confident manner.

Stand behind the stand in a comfortable and erect position.

Recognize that some fear is natural.

Observe the Cues of Effective Speaking.

Have everything ready.

Define terms - allow listeners to learn!

Get rid of deadwood (if it doesn't support the main idea, get rid of it.)

Make your main point clear.

Put sparkle in your talk.

Play to the audience - not teacher.

Ask for questions if appropriate.

Remember, the listeners should have a pretty good idea of the information presented.

CUES FOR THE LISTENER

Give the speaker your attention.

Listen for new words and their meanings.

Be courteous and open-minded.

Evaluate what you receive (breaking through barriers of interference, checking on interpretation and weighing ideas)

If you don't understand something, ask for more information or an explanation.

TEACHER CUE:

Encourage students to select topics of interest to them. These could be from a social studies unit, or from issues related to school, community or the nation. If the speech is to be given by a character from history, such as Columbus pleading for financing to sail for the Indies, an improvised costume might enhance the talk.

Write on the chalkboard first sentences from which talks could evolve and have volunteers give one minute talks related to the sentence of their choice. For example: "When It Rains, It Pours," "People Do the Strangest Things," "I Thought I Had the World By the Tail," "I Was Minding My Own Business When---," "I Never Should Have Gotten Out of Bed" and "It's Surprising How Nice People Can Be."

Have students prepare a sales talk about their good qualities and abilities, perhaps suggesting jobs which they would be qualified to do. These could be offices for student council, or office assistant, paper carrier.

Provide a copy of Lincoln's Gettysburg Address for students who are interested. Encourage them to identify the parts of the speech, the purpose of the speech, and to become aware of Lincoln's forceful use of the English language.

Topics For Impromptu Speeches and Speeches to Entertain

Only Ants Enjoy Picnics
My First Party
My Most Embarrassing Moment
It Wasn't Funny Then, But...
Skating Looked So Easy
If I Were A Millionaire
Caught In The Act
A Joke That Backfired
On Saturday Afternoon I Like to...
The Thrill of My Life
Some Interesting Superstitions
A Little Brother/Sister Can Be a Problem
What's Wrong/Right About Grades
Everyone Needs a Friend
We Can/Can't Do Without Television
My Favorite Television Program
My Favorite Hobby
My Most Prized Possession
A Special Place I Have Visited

Demonstration Speeches and Speeches to Inform

How to Water Ski
Today's Dress Styles
A Famous Athlete
Problems of a Traffic Officer
How to Care For a Pet
How to Read A Map
How to Make a Kite
How to Load A Camera
A Famous American Woman
How to Bake A Cake
How to Polish Shoes
How to Use a Microscope
The First Moon Landing
Rare Coins
How to Mend a Tire
How to Cast With a Fly Rod
How to Take Photographs
A Famous Person From History

Speeches to Convince or Persuade

Our Playground Needs Equipment
One Change I Would Make in My School
Colleges Should Be Free
The Honor System Will Work
The Red Cross Needs Your Help
All Children Should Receive An Allowance
School Uniforms Should Be Required
Abolish Violent TV Programs
Save Energy
Start A Savings Account
Bus Transportation Should Be Extended
We Need More School Spirit
Don't Be A Litterbug
Capital Punishment Should Be Abolished
Television Commercials Are Dangerous

Speeches To Inspire

Youth Is the Future of America
To Give Is to Live
What We Are Speaks Louder Than What We Say
Citizenship Is Everybody's Job
Every Person Is Important
The Most Unforgettable Person I've Known
Our Parents, The Forgotten People
Smile and You Make A Friend
The Wonder of Nature
Honesty Is the Best Policy
Our Flag, Symbol of Patriotism
America, My Country

WORD CUES:

current event
formal occasion
persuasive
research
attitude
inherent
prevalent
Guazzo's purposes
demonstrative speech
motivate
organize
verbal support
visual aids
eye contact
analyze
point-support
cite

LEVEL I

DOES THE OUTSIDE COUNT?

Expected Learning Outcome: Students will be able to evaluate the importance of physical appearance in relation to public speaking.

Procedure:

Diagnostic Questions: Are students able to determine which clothing is appropriate for certain speaking situations?
Are students aware of the effect certain types of attire have on audience reaction?

Materials and Space: Chalkboard.

Process: The following questions should be opened up for class discussion:

1. Have students list the audiences which they could talk with effectively while wearing jeans. List audiences or occasions that require them to wear more formal clothes.
2. What differences would there be in your responses if the following people spoke to your class about their work (a) in uniform (b) out of uniform?
   - a military person
   - a police officer
   - a nurse
   - a telephone repairman
3. What things could the class do which might help a speaker control his stage fright?
4. What difference would a red sweater make in a speaker's appearance? A torn shirt?

Evaluation: Conclude which occasions require specific dress. Determine in what instances dress is optional. Compare a good hypothetical situation to a poor one.

Teacher Cue: This may prove to be a good opportunity to expand upon acceptable audience behavior.
Discuss with students the following examples of expected behavior in certain situations: When do you applaud?
At the end of a performance.
Never at the end of a prayer, a religious song or the Star Spangled Banner.

In a section of music, it is acceptable to applaud an instrumental soloist who performs briefly.

In a dance routine, intricate steps may be applauded before the dance is finished.

In the theatre, the first entrance of the main character is usually applauded.

Never applaud at mistakes or faulty technical problems.

Applause is with the hands only, not the mouth. (whistling)

When do you stand?

- For a standing ovation, which is a special sign of honor for an outstanding performance. This is rarely used. Only for the very best performances should this be done.
- For the Star Spangled Banner, played or sung.
- For the flag of our state or nation.
- When the Hallelujah Chorus is sung.
- When the state song is sung.

What clothing is appropriate?

- Hats are always removed before entering the auditorium or theatre.
- Coats should be held on the lap, never draped on the seat.

WHAT'S HAPPENING?

Expected Learning Outcome:	Student will prepare and give a talk pertaining to a current event.
Procedure:	
Diagnostic Question:	Are students able to prepare an effective speech using articles from newspapers and material gathered about current events?
Materials and Space:	Newspapers, news magazines, student newspapers. A U-shaped area for reporting.
Process:	Discuss ways people obtain news. Encourage students to bring news articles to class. Have material on hand for those who need it. Instruct students to organize their news stories in a way that will include an introduction, body, and conclusion. Remind them that their reports should also include the four W's of reporting (and the one H) Who, What, When, Where, and How. Have students give their news talks.
Evaluation:	Decide the steps used to create an effective speech. Select samples.
Teacher Cue:	Grading should be based on performance by critique. (See critique section.)

IT'S TRUE BECAUSE...

Expected Learning Outcome: Students will be able to form a persuasive argument by researching and interviewing relevant sources.

Procedure:

Diagnostic Questions: Do students know persuasive speech skills?
Are students able to identify the sources which could be used in forming a persuasive argument?

Materials and Space: Possible library day for research.

Process: Tell students to imagine that they want to talk their parents into letting them take a particular job. Students should decide which job to use and to verbally prepare a speech which list the following things:

1. Which job
2. Three sources which student might go to for information
3. Five types of supportive materials which might be used

The final part of the assignment would be for students to present their speeches to the class for a grade and critique.

Evaluation: Grading is based on performance and papers written.
After each speech is given, class should fill out short critiques which contain the following information:

1. Were the sources accurately chosen?
2. Were the supportive materials appropriate for the topic?
3. Was the persuasive argument valid?

Teacher Cue: The same activity can be used for current school issues. For example, changing the dress code, revising school athletics.

YOU SOLD ME!

Expected Learning Outcome:

Students will apply the objectives for presenting a persuasive and demonstrative speech:

1. Use the purpose of a sales speech
2. Understand that a person must believe in his/her product
3. Make the audience want the product
4. Demonstrate the product
5. Handle questions from the audience

Procedure:

Diagnostic Questions:

Do students understand the need for an effective sales speech?

Do students know the techniques of the demonstrative/persuasive speech?

Materials and Space:

Chairs and tables as needed for demonstrations.

U-shaped seating arrangement.

Process:

Inform students that they are to make a 6-8 minute speech which will be followed by a two-minute questioning period.

The speech must contain two sources other than speaker. (Use source form.)

Students are to choose an article they believe in, one the audience can use, and one that they can demonstrate. Be certain the article is currently available for sale. DO NOT BORROW ARTICLES FROM STORES.

Evaluation:

Judge if the demonstrative speeches followed established pattern.

Compare good salesmanship to poor salesmanship.

Teacher Cue:

You may wish to make the following suggestions for the activity:

1. Electric shoeshine kit - show how it works on one of your (student's) shoe or from audience.
2. Teflon Electric Frying Pan - plug it in, fry bacon, and show how easily the non-stick pan is wiped clean with a paper towel.
3. Fondue Pot - show how it is used for chocolate fondue, pass around samples.

5. Cartridge tape recorder and player - show how it records and plays back a tape.
6. Household cleaner - mount a fabric sample on a board, show how your product cleans

Others: cameras, toys, watches or jewelry, sporting equipment, clock radio, small appliances like popcorn popper.

Grading should be based upon performance by critique.

I KNOW, BUT I FEEL...

Expected Learning Outcome:	Students will be able to analyze the audience in relation to subject matter and to judge attitudes which the audience holds on that subject.

Procedure:

Diagnostic Question:	Can students list several topics and analyze facts and feelings which they feel their audience may already have on those topics?
Materials and Space:	Handouts with information printed.

Process:

Students are to answer questions on handout, listing the following information for each topic:

1. Facts they feel their classmates already know about these topics.
2. Pick five students from class and tell how they think those students feel (attitude) about the topic.

For example:
Topic: Tornadoes

Facts which classmates probably know: weather disturbance, sometimes caused by hot and cold air meeting, usually occurs in the spring and summer, can be sighted by radar, are usually destructive.

Attitudes certain students may have: (This is in the assumption of the student, not by interview)

1. Lisa - fears tornadoes
2. Joe - interested in scientific data gathered from storm
3. Leonard - not frightened, but watches weather reports
4. Candy - intrigued by storm, watches clouds from her house
5. Phil - irritated because of the accompanying rain which would mean no soccer that day

I KNOW, BUT I FEEL... (Continued)

Evaluation:	Based on information written by each student. Teacher may take sheets and read them aloud, asking class to judge just how close the analyzer came to being correct. Determine which answers were invalid.

INTRODUCING...

Expected Learning Outcome: Students will be able to apply techniques of speech writing and capture method of writing introductions to listed topics.

Procedure:

Diagnostic Question: Are students able to write an introduction which will capture the attention of an audience?

Materials and Space: Chalkboard.

Process: List the following topics on the board and have students write introductions for them. Explain that each introduction should be 45 seconds to one minute in length. Introductions will be read aloud for a grade.

1. Compulsory High School Attendance
2. Voting in Your First Election
3. Abolishing Draft Registration
4. School Lunch Program

Evaluation: Decide:

Did the introduction given capture the attention of the audience? Why? or Why not?

Was the introduction appropriate to the topic?

Did the introduction provide a lead-in to the topic?

Grading should be based on individual performance.

Teacher Cue: You may wish to substitute other topics which are relevant to your school.

Some suggested topics for this assignment are:

- The term "Ms"
- Watching Television Commercials
- High School Marriages
- Telling White Lies
- The Rating System for Movies
- Removing Sex and Violence from Television

Grading should be based on accuracy and thought behind each statement.

TO WHAT PURPOSE?

Expected Learning Outcome: Students will be able to provide examples of the reasons for human communication based on Guazzo's purposes.

Procedure:

Diagnostic Question: Are students able to identify the various reasons man communicates through public speaking?

Materials and Space: Copies of Guazzo's purposes printed on paper. Below the quotation should be two columns, one for students to list Guazzo's purposes and one for them to list several examples of his purposes.

Process: After distributing copies, ask students to follow as you read Guazzo's purposes. Then ask them to list on the left side, the nine major purposes given as to why human beings talk with one another. On the right-hand side, they should list several examples of these purposes.

Evaluation: Select students to read aloud the nine purposes they found. After several students have read their lists, come to a consensus. Allow other students to list examples for each of these purposes.

Rate the purposes according to today's usage.

Teacher Cue: Guazzo's Purposes:

"...nature has given speech to man, not that he should speak to himself, which is to no purpose, but to the end that it help others. And you see that the tongue serves us to teach, to command, to discuss, sell, counsel, correct, dispute, to judge, and to express the affection of our hearts; means whereby men come to love one another, and to link themselves together...man is created for the use of man..."

--Guazzo, 1581

PERSUADE ME

Expected Learning Outcome: Student will recognize elements of a persuasive talk, then prepare and present a persuasive talk.

Procedure:

Diagnostic Question: Do students know the elements of a persuasive speech?

Materials and Space: Cuttings or recordings of commercials, editorials, political speeches and other persuasive speeches available.

Process: Discuss with students the influence of high pressure and propaganda techniques of communication on society. Ask students the ways in which commercials, editorial comments, speeches, or other persuasive information has in some way affected them or society. Share with class the seven propaganda techniques from ARE YOU LISTENING?, Nichols and Stevens, McGraw-Hill, 1959, pp. 134-137.

Name calling - using emotional words such as "Communist" or "Red Neck" to label people.

Glittering generalities - using emotion-laden phrases to put information in a favorable light, such as "a true friend of the people" or "as American as apple pie".

Transfer - referring to institutions and sources of authority favored by most people to elicit listener respect, such as speaking of a candidate as belonging to a certain church, being a Cub Scout leader and a member of the PTA. Although it is not mentioned that these organizations support his/her cause, the speaker hopes the listeners will make that assumption or "transfer".

Testimonial - getting testimony from well-known people to support a cause or a product such as shaving cream.

PERSUADE ME (Continued)

Plain folks - becoming like the people to whom one speaks. A political candidate visiting ranching country might assume the dress and manner of speech for that section of the country.

Card stacking - using only material or evidence that supports his cause; giving only the advantages and none of the disadvantages.

Band wagon - giving the idea that everyone is in favor of the speaker's cause. The speaker might point out that a million people used a certain brand of toothpaste.

Evaluation: Ask students to select other examples of each activity in propaganda.

Teacher Cue: Non-graded.

SHOW ME

Expected Learning Outcome: Students will apply the principles of demonstrative speaking to a performance which requires visual aids.

Procedure:

Diagnostic Question: Are students able to use visual aids effectively when presenting a demonstrative (informative) speech?

Materials and Space: Topics listed on chalkboard or handouts prepared with topics reproduced.

Process: Ask students to select from topics listed a subject they would like to present. (Students might also be encouraged to select their own topics with teacher approval.)

Students should first outline their speeches. Outlines should contain the following information:

1. Specific purpose (I want my audience to...)
2. Introduction
3. Body
4. Conclusion

Evaluation: After outline approval and performance, grading should be based on a critique which the teacher fills out. The critique should contain the following criteria:

(rating: G-good, P-poor, A-average, E-excellent)

Content:

1. Capture step
2. Motivation step
3. Organization
4. Verbal Support
5. Originality
6. Visual Aids
7. Action step
8. Question answering (if used)

Delivery:

9. Poise
10. Eye Contact
11. Demonstration
12. Enthusiasm

SHOW ME (Continued)

Teacher Cue:

Maintaining student files of critiques is helpful to both students and teacher.

Suggested topics:
- How to use a golf club
- How to deliver a bowling ball
- How to dribble and shoot a basketball
- How to apply a tourniquet
- How to do basic ballet steps
- How to slim our waist with three exercises (have class do them with you)
- How to string an archery bow
- How to cut up a chicken for frying
- How to tie a square knot (use large rope so everyone can see)
- How to knead bread (bring dough ready for kneading)
- How to do basic judo positions
- How to do the swimming crawl
- How to do mouth to mouth resuscitation (borrow plastic model from Red Cross)
- How to carve a jack-o-lantern
- How to make a bed correctly
- How to do a cheerleading routine
- How to make a huge paper flower
- How to cut a dress pattern
- How to repair your skates
- Basic skateboard positions
- How to put on football equipment
- How to tie a tie
- How to diaper a baby (use a doll for a model)
- How to do paper sculpture
- How to prepare a hero sandwich

LET'S ANALYZE

Expected Learning Outcome: Student will analyze a speech using the skills which have been acquired in speech preparation.

Procedure:

Diagnostic Question: Is the student able to read a famous speech and analyze it in terms of speech construction?

Materials and Space: Copies of various famous speeches distributed to students.

Process: Distribute copies of famous speeches to students and have them analyze the speeches in the following manner:

1. What audience was being spoken to and why or why not was the speech appropriate?
2. What was the purpose of the speech?
3. Briefly restate the introduction. Tell why it was or was not effective.
4. List the main points. How often did the speaker restate them?
5. What was the conclusion? Was it effective? Why?

After students have filled out the questionnaire on the speeches, have them present the speeches to the class, they should briefly summarize their analysis of the speech they read.

Evaluation: Encourage students to discuss the various speeches. Do all the students agree with the findings of the student who analyzed the speech?

What do great speakers have in common? How do you think they differ? Name some famous speakers of today. Name some famous people who are poor public speakers. (Example: Nixon-Kennedy debate)

Teacher Cue: Some suggested speeches are:

Lincoln's Gettysburg Address
Martin Luther King's "I Have a Dream" speech
John F. Kennedy's "Ask Not What Your Country..." speech
Nixon's resignation speech
Any speeches found in VITAL SPEECHES magazine

LET'S LOOK IT UP...

Expected Learning Outcome: Students will be able to utilize the school or public library as a source for research.

Procedure:

Diagnostic Questions: Do the students know which areas of the library to use for research?
Do students know which publications are available for point-support?

Materials and Space: School or public library.
Handouts with information blanks printed on them. Handouts should ask the following questions:

1. Where is the library located?
2. What hours is it open?
3. How many books are listed within the library?
4. Name of Librarian.
5. Does the library have a set of rules? If so, get a copy and staple to your survey.
6. Where is the card catalogue located?
7. Do you know how to use the card catalogue? If not, ask the librarian to help you.
8. Where is the reference room or section in your library?
9. Find out whether or not your library has the following: Check the items found.
    a. READER'S GUIDE TO PERIODICAL LITERATURE
    b. INDEX TO PERIODICAL LITERATURE
    c. EDUCATION INDEX
    d. Public Affairs Information Service
    e. THE NEW YORK TIMES INDEX
10. Do you know how to use the READER'S GUIDE TO PERIODICAL LITERATURE? If not, learn. In the space below, list the location of five different articles which you located by using the Reader's Guide. These should be on five different subjects.

11. Does the library have the following research volumes? Check the ones you found.
    a. ENCYCLOPEDIA BRITANNICA
    b. ENCYCLOPEDIA AMERICANA
    c. COLLIERS ENCYCLOPEDIA
    d. WORLD BOOK ENCYCLOPEDIA
    e. ENCYCLOPEDIA OF SOCIAL SCIENCES
    f. ENCYCLOPEDIA OF RELIGION AND ETHICS
    g. AMERICAN PEOPLES ENCYCLOPEDIA
12. Does the library have these sources of statistics and technical data:
    a. WORLD ALMANAC
    b. COLLIER'S YEARBOOK
    c. INFORMATION PLEASE ALMANAC
    d. THE STATISTICAL ABSTRACTS OF THE UNITED STATES
13. Does your library have open-shelf service?
14. For how long a period can materials be taken out?
    a. Books
    b. Periodicals
    c. Encyclopedias
15. Does the library have a tape recording library? If not, ask librarian where such tapes can be secured.
16. Does your library have a phonograph disc library? An audio tape library? If so, what types of records and tapes are in it?
17. Does your library have film strips? Movie film? Videotape? If it does, what type of visual materials are available?
18. Does your library have pictures, posters, sketches, bulletin board materials or teaching machines? List below the items it has in the way of audio-visual materials.
19. Are there libraries in your state that you have the privilege of using?
20. Do you know where the Library of Congress is?
21. Can you get materials from this source?
22. Ask your librarian where you might write to get federal government publications and write down the address.

LET'S LOOK IT UP... (Continued)

Process:

Arrange with the school librarian for your students to spend at least two days researching their library.

Distribute handouts with questions printed on them. Ask students to fill in each space.

Assign selected students to research the public library.

Evaluation:

Once sheets have been handed in, discuss with students the following questions:

1. What things did you learn about the library that you didn't know?
2. What surprised you about the school or public library?
3. Do you feel confident that you could use our library for research?
4. Could you suggest any changes which may be made to make the library better?

Grading should be based on completion of survey sheet and on class participation.

Teacher Cue:

Calling this a "LIBRARY TREASURE HUNT" might sound more interesting than a Library Survey. Be certain that the librarian knows he/she will be required to answer questions during the time your students are using the library so that time can be allotted for this.

DEBATE LEAD-IN

Expected Learning Outcome:	Students will construct a point-support system.

Procedure:

Diagnostic Question:	Are students able to use point support in a persuasive speech?
Process:	Students will not give a complete speech. Instead, they will state one main point and adequately support it with proof in a 1-3 minute speech to convince, using at least two different kinds of verbal support.

Note: Review the four major types of verbal support.

1. Illustration - something factual, or fictitious. Serious or humorous.
2. Testimony - citing another person's words to support your views.
3. Comparison - pointing out similarities between two ideas in order to make them clear and interesting. Example: A speech is like a love affair. Any fool can start it, but to end it requires considerable skill.
4. Statistics - Numbers that show comparisons. Example: If you had a million dollars and spent one thousand dollars a day, you wouldn't run out of money for three years. But if you had a billion dollars and spent one thousand a day, it would take you three thousand years to run out of money.

Choose one declarative sentence that you wish to prove true. Gather material from at least two sources, using two kinds of verbal support.

Organize your speech in the following arrangement:

1. State your main point
2. Support it with at least two kinds of verbal support
3. Restate your main point IN DIFFERENT WORDS.

Outline your speech.

Evaluation:	Use Teacher Evaluation Forms
Teacher Cue:	Outline should contain: 1. Point 2. Support
Printer Source:	Source sheet should contain: (for each source) Title of article Book or magazine containing article Copyright date and page number - or - From Interview Source: Name of person interviewed Date of interview Why is he an authority on the subject? Be specific.

Topics for Point Support

Flying is safe.
Seat belts can save your life.
Dreaming is necessary for good health.
The handicapped are able workers.
Contact lens are better than glasses.
Noise is ruining our lives.
Man is the forest's greatest enemy.
Air pollution is increasing.
Color affects people's emotions.
Neglect is killing our water resources.
Great men are versatile men.
Smoking is hazardous to our health.
It pays to be tall.

DEBATE LEAD-IN (Continued)

Litter is a national problem.
Schools need intra-mural sports.
Exercise is necessary for good health.
Many people are prejudiced against obesity.
Television advertising is directed at children.
Motorcycles are not safe.
Junk food is bad for your health.
Running is good for your health.
Overexposure to the sun is harmful.
Television is helpful to society.
Fireworks should be eliminated.
We waste energy.

TEACHER EVALUATION

(Used for beginning speeches of short duration)

NAME OF STUDENT ______________________________ DATE ____________

PURPOSE OF SPEECH ____

COMMENTS ON INTRODUCTION ______________________________________

____

____

____

COMMENTS ON BODY OF SPEECH ____________________________________

____

____

____

COMMENTS ON CONCLUSION ____

____

____

____

COMMENTS ON DELIVERY ____

____

____

____

LANGUAGE USAGE ____

BODILY ACTION ____

TOTAL GRADE ________

TEACHER EVALUATION

(To be used with more complicated speeches of long duration)

NAME OF STUDENT ______________________________ DATE ______________

PURPOSE OF SPEECH ____

A. PURPOSE:

Was it clear? Was the purpose accomplished? ______________

____

B. INTRODUCTION:

Did it state purpose? Did it motivate listeners? ____________

____

C. BODY OF SPEECH:

Did it follow clear organization and give new and useful information?

____

____

D. CONCLUSION:

Did it summarize important date and review values of the data to the listener?

____

Did it close with well-planned, forceful punch line?

____

COMMENTS ____

____

____

____

____

GRADE ________

TEACHER EVALUATION

NAME OF STUDENT ______________________________ DATE ____________

I = Superior II = Excellent III = Good IV = Fair V = Poor

THINKING OF THE SPEAKER

1. Subject Matter _____
2. Personal Knowledge _____
3. Personal Interest _____
4. Audience Concern _____
5. Introduction _____
6. Motivation _____
7. Organization _____
8. Solution _____
9. Conclusion _____

LANGUAGE OF THE SPEAKER

1. Vivid _____
2. Appropriate _____
3. Suited to Topic _____
4. Fluency _____
5. Oral grammar _____
6. Adjective Use _____
7. Audience Contact _____
8. Pronunciation _____

VOICE OF THE SPEAKER

1. Inflection _____
2. Stress _____
3. Variety _____
4. Volume _____
5. Articulation _____

BODY ACTION OF THE SPEAKER

1. Poise _____
2. Dress _____
3. Posture _____
4. Gestures _____
5. Movements _____

TOTAL EVALUATION: (Teacher: Circle the number which best reflects the student's skill.)

I II III IV V

RESOURCES

Allen, R. R. and Kenneth L. Brown, Developing Communication Competence In Children, Skokie, Illinois: National Textbook Company, 1976.

Elin, Rhoderick J., Pathways to Speech, New York: Learning Trends, 1973.

Galvin, Kathleen M., Investigating: Gathering Information, Boston: Houghton Mifflin Co., 1975.

Hopkins, Mary Frances and Beverly Whitaker, Contemporary Speech, Skokie, Ill.: National Textbook Co., 1976.

Nadeau, Ray E., Speech Communication: A Modern Approach, Menlo Park, California: Addison-Wesley Publishing Co., Inc., 1973.

Speech Communication Assoc., Communication Education, Lincoln, Nebraska, July, 1980.

Wilt, Joy, Saying What You Mean, Waco, Texas: Educational Products Division, 1978.

* * *

Current State Adopted Public Speaking Textbooks

The Stage and The School, 4th Ed., by Ommanney, et al, Webster/McGraw Hill, 1972.

The Art of Speaking, 3rd Ed., by Elson, et al, Ginn and Co., 1974.

Speech, An Important Skill, by Kemp, et al, Benefic Press, 1977.

Person-to-Person, by Galvin, et al, National Textbook Co., 1978.

Contemporary Speech, by Hopkins, et al, National Textbook Co., 1976.

Speaking Effectively, by Irwin, Holt, Rinehart, and Winston, 1979.

Current State Adopted Debate Textbooks

Basic Debate, by Thomas, et al, National Textbook, 1979.

Strategic Debate, by Wood, National Textbook, 1977.

Advanced Debate, by Thomas, National Textbook, 1979.

DISCUSSION

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Discussion

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DISCUSSION

DEFINITION

Discussion is a group process in which ideas and information are shared by two or more individuals who work together in an effort to solve a problem or to gain a better understanding of a situation. Developing competencies in various forms of discussion allows students to function more effectively socially as well as to articulate their ideas with increased clarity and ease. Within a discussion group, effective use of verbal and non-verbal skills is reinforced.

USES

Discussion groups serve as vehicles

to share information.
to solve problems.
to air opinions.
to disclose what others think.
to vent feelings.
to clarify one's point of view.
to reevaluate one's opinions.
to gain the feeling of belonging and acceptance.

Mastery of discussion techniques is vital to a democratic society where a free spirit of inquiry and mutual respect for individual contributions are fundamental to its growth.

It is difficult to devise a list of all types and forms of discussion, since there are many variations and different names used for each. However, for our purposes, we will identify those listed below. The size of the group and the seating arrangements will vary according to the type of discussion.

Roundtable (Informal group dicussion) A small group which exchanges views and information in a spontaneous and free manner. The stimulus-response pattern is constantly changing as attention is directed from one person to another. There may be a group facilitator who encourages participants to engage in exchange of ideas. There are no set speeches, and the facilitator acts as a guide only. This type of discussion is well-suited to decision-making or information sharing as in student council, classrooms or special-interest groups in the school.

◆

Panel - Individuals sit before an audience and discuss a given topic. There are no planned and set speeches. All remarks are short and spontaneous. There may or may not be a group leader. When a panel finishes its discussion, there can be questions from the audience which are answered by members of the panel. Then it becomes a Panel-forum. (The term "forum" means audience participation.) A planning session beforehand may be needed to prevent wasting time, needless repetition and irrelevancies. This type of discussion can be used for school assemblies and in classrooms where informal decisions seem inadequate.

◆

Lecture-Forum - A speaker addresses an audience, then answers questions directed by members of the audience following speech, or listens to opinions contributed by audience. Lecture-Forum is useful when a resource person speaks to the class or when a student shares special knowledge with the group.

◆

Committee - A group exchanges ideas, experiences and data. Usually a leader is selected who may follow an outline to keep the discussion going. A recorder will take notes and summarize what has been said. An audience may or may not be present. The committee is an integral unit of the classroom.

Symposium - A discussion in which members of a group (usually 2-5 members) each deliver a prepared speech, plus a chairperson who introduces speakers and topic and connects each talk with brief remarks, then summarizes talks and takes questions from audience following discussion (forum period). Speech may center around one topic, theme or issue and each speaker may explain the position and thoughts on the subject as a whole or be assigned to a specific phase of the subject. Speakers and chairman are seated in front of audience and come forward to speak in turn. The symposium is a very systematic way of relating factual information or presenting several alternatives to a classroom or to an assembly.

Brainstorming - An informal procedure which provides an opportunity to form group decisions through suggestions of positive ideas related to a given topic. Group facilitator will ask participants to give as many ideas on the topic as possible, within a time limit. Emphasis should be placed on the number of ideas rather than the quality of ideas. The group may select a recorder to list ideas. Brainstorming is very useful in gathering many ideas or solving problems.

CONDITIONS FOR VALUABLE DISCUSSIONS

Assigning definite outcomes to all discussions is impossible, but assuming certain conditions exist, discussion has definite values. However, when they don't exist, discussion can be weak, useless and valueless. The conditions for valuable discussions are

> the questions to be discussed are well selected and concisely phrased.

the group members have a positive attitude toward the situation and are willing to abide by discussion guidelines.

the group facilitator assumes full responsibility for conducting a real discussion instead of a rap session.

GOALS

The goals of discussion are

To help students articulate ideas with increased clarity and ease.

To enable students to function more effectively socially.

To develop open-mindedness.

To encourage students to respect opinions of others.

To promote active participation rather than passive listening.

To diminish fear of speaking in public as self-confidence is gained from small groups.

To stimulate learning in the preparation (if applicable), listening to facts and opinions, exploring and analyzing ideas.

To develop courtesies in both listening and speaking.

To aid students in reaching workable decisions.

Discussion is a slow process because all members of a group have the right to speak their opinions, which delays action. Discussion succeeds only when it is used wisely. The real purpose of discussion must be one of lessening misunderstanding and increasing understanding. It should bring people closer together instead of forcing them farther apart.

PROCEDURE

Define the question or problem to be discussed.
Analyze the question or problem.
Suggest possible solutions.
Evaluate and analyze solutions.
Select one of the solutions.
Act on the solution.

CUES FOR THE TEACHER AND/OR LEADER

Decide on discussion topic and phrase it clearly and concisely.

Decide on the form of discussion to use.

Set up the seating and room arrangements.

Be prepared in subject matter (if applicable).

Plan with group participants how to proceed.

Keep discussion moving on the main track.

Obtain feedback by video taping, using observers or recording if need be.

Close the discussion by doing a summary or recap of discussion.

Do not dominate group, but guide members to contribute.

Guide shy person to make contribution.

Guide hostile member to direct energies toward problem instead of against group.

CUES TO MEMBERS OF THE GROUP

Keep to the subject and away from strong emotional reactions regarding the subject.

Try to listen for understanding rather than arguing.

Try to prepare yourself on the subject (if applicable).

Try not to monopolize the discussion.

Contribute to the discussion.

Help the group to explore possible solutions even when you disagree.

WORD CUES

intonation
oral interpretation
inference
verbal, non-verbal
feedback
sender
receiver
articulation
enunciation
inflection
tone
intentional communication
accidental communication
discriminative listening
appreciative listening
comprehensive listening
theraputic listening
critical listening
group interaction
roundtable
panel
lecture-forum
committee
symposium
brainstorming
buzz session
cohesiveness

PANEL OF EXPERTS

Expected Learning Outcome: Students will use skills learned to participate in a panel discussion.

Procedure:

Diagnostic Questions: Do students know what a panel discussion is?
Are students able to demonstrate good discussion skills?

Materials and Space: Five to eight students, seated at a table facing the audience (remainder of class).

Process: Explain and discuss panel discussion with students. Review cues listed in the guide. Use the practice problems listed below for discussion topics.
Encourage students to originate their own questions for problems three and four.
Have them identify and formulate other problems existing in the school, community, etc., suitable for discussion.

Problem: Accepting Responsibility

A group decides to raise money by having a car wash. They plan together the work each is to do. However, Freddie will not do the job which has been assigned to him.

1. Should the group try to discover whether he has a good reason for not doing his share of the work?
2. What action should the group take?
3. In what ways can the group help Freddy?

Problem: Property Damage

Students regularly take a short cut through Mr. Jones' lawn on the way to and from school. Mr. Jones angrily confronted several of the students who had been using his yard as a short cut. He showed them the path that had destroyed his grass, and warned them not to cut through his yard again.

1. Was Mr. Jones justified in the manner in which he confronted the students?

2. Could he have taken measures to prevent trespassing?
3. Did the students have a good reason for cutting through his yard?
4. How can further trouble be prevented?

Problem: Accepting Blame

A group of children are playing ball. Someone bats a ball through a neighbor's window. The angry neighbor asks who is to blame and who is going to pay for it?

Problem: Honesty

A girl wants a bracelet, but doesn't have quite enough money to pay for the one she likes. She notices a dollar bill on the floor of the jewelry store. If she takes the dollar, she will have enough money for the bracelet.

Evaluation: Ask students to discuss:

How do groups reach decisions?
Is it necessary for every group to have a leader?
What are the responsibilities of groups that were shown in this activity?

Teacher Cue: Use the following procedure as a guide when you proceed with the panel discussion:

Decide on a topic and questions to be discussed.
Select a chairman and participants.
Adhere to the standards for discussion.
Keep the discussion moving. The chairman should introduce relevant questions and, if necessary, call on members for opinions.
Allow the audience to ask questions and make comments after each question has been discussed.
Summarize the main ideas presented. (Chairman's responsibility.)

BRAINSTORMING

Expected Learning Outcome: Student will participate in a brainstorming session. Student will judge which skills are needed.

Procedure:

Diagnostic Question: Is the student able to apply discussion rules to a brainstorming session?

Materials and Space: Small group as participants, remainder of class as observers. Participants seated in a circle or around a table; observers seated in outer circle.

Process:

Discuss the procedure - brainstorming - with students.
Discuss the values of brainstorming in certain situations.
Ask the following questions:
  When would you select brainstorming rather than another form of discussion?
  What strengths do you feel brainstorming has, as compared to panel discussion or the teacher asking your opinions?
  What do you feel will cause you trouble during this activity?
  What will help the activity work for us? What could ruin it?
Review the cues for the leader and cues for the group members set forth in the explanation of discussion.
Select the topic, either prior to the activity or with the input of students. Examples of possible topics are: "How can we increase school spirit?" "How can we improve our school activities?"
Select the participants and select observers.
Seat them as directed.
Choose a time keeper and set a time limit.
Select a recorder to take down ideas given by participants.
Remind group to offer as many ideas as possible within the time limit without giving negative comments.

BRAINSTORMING (Continued)

	Tell observers that they will be asked to identify members who made the most contributions, gave the most useful ideas, didn't participate, monopolized the discussion, etc. Proceed with the discussion. Stop when time keeper signals time. Have the recorder read the ideas given. Prioritize or select several of the best ideas. Have the recorder read aloud the final list of ideas. Hear the observers' reactions to the discussion. Hear the participants' reactions to the discussion. Reverse the order and have observers become participants.
Evaluation:	Were students able to determine which roles the participants played? Were students able to judge which ideas were useful and which were not? Were the facts accurately prioritized?
Teacher Cue:	Teacher might need to keep ideas flowing with some leadership in the discussion group the first time or two this method is used. Observers aren't necessary, except in the classroom situation for feedback and for reinforcing the learnings of those observing.

BUZZ SESSION

Expected Learning Outcome: Student will demonstrate techniques of good group discussion skills and will participate in large and small group informal discussion.

Procedure:

Diagnostic Questions: Are students able to use discussion skills in informal group discussion?
Do they understand the procedures of an informal discussion?

Materials and Space: Space suitable for six or seven students to hold discussions.

Process: Have either a speaker or a student give a short lecture, for example, "The Twelve Month School Year" or "Abolishing Capital Punishment." The purpose is to stimulate thinking and provide background on a topic. If a speaker is not available, lead the class in a brief discussion.

Select a general chairman.

Have students form groups of six members, then have them discuss the problem for six minutes and come to a decision, formulate questions to be discussed later or make recommendations. Appoint or allow each group to quickly choose a chairman to report its conclusions.

Have the general chairman summarize the contributions of all the groups, identifying similarities and differences. Then have the chairman lead the whole class in a discussion of the proposed solutions and recommendations or in answering questions which have been formulated.

Evaluation: Participation only.

Teacher Cue: Students can number off one through six for small group discussion or be assigned to groups by drawing a number, if necessary.

STICK TOGETHER

Expected Learning Outcome: Students will recognize the value of group cohesiveness through group cooperation.

Procedure:

Diagnostic Question: Can students work together to complete a project successfully?

Materials and Space: Several boxes of Tinkertoy pieces. Space for small groups to sit on the floor.

Process: Divide students into small groups and give each group a box of Tinkertoy pieces. Tell students that they are to build the tallest self-supporting structure they can. They will have ten minutes to plan the structure as a group, during which time they can arrange the Tinkertoy pieces but may not assemble them.

At a signal they will be allowed only forty seconds to build their structure. Each structure will be measured to determine which is the highest, and the winning structure must stand unsupported for a minute after construction has ceased.

Evaluation: Encourage students to discuss the ways in which their groups planned their structures. What type of leadership was demonstrated? What impact did time restraints have on the activity? What effect did competition have on the cohesiveness of the group?

Teacher Cue: This activity works well once. Trying it again is usually anti-climatic.

PLAY THE ROLE

Expected Learning Outcome: Student will role play a specific behavior in a small group discussion and will identify the roles of others in relation to terminology used in class.

Procedure:

Diagnostic Question: Is the student able to apply terms for group members to a variety of role playing situations?

Materials and Space: Cards with the following roles written on them: clown, non-participator, monopolizer, antagonist, peace-maker, contributor, clarifier, minimal participator, interrupter and others which might be needed.
Small group of participants, remainder of class as observers. Participants seated in a circle or around a table, observers seated in outer circle.

Process: Explain the procedure of small group or round-table discussion to students. Discuss the values, and review the cues for group members and leaders as listed in the guide under discussion.
Select a topic.
Begin the activity:
- Select eight to ten participants, have remainder of class serve as observers.
- Seat participants in a circle or around a table, have observers form an outer circle.
- Set a time limit, if desired.
- Assign a role to each participant (see above); the role is not to be divulged until the discussion is complete.
- Tell observers they will be asked to identify the roles participants are playing.
- Proceed with the discussion.
- Have observers identify roles after discussion is completed.
- Discuss behaviors displayed by participants and observers.

Evaluation: Determine which behaviors were displayed. Judge which were and were not beneficial.

Teacher Cue:	List on the chalkboard the roles and behaviors of the observers and participants. It is probably advisable to have several informal discussions before role playing is introduced. The teacher might need to serve as discussion facilitator.

WE AGREE

Expected Learning Outcome: Students will demonstrate the knowledge of discussion techniques by functioning as a group, selecting their leaders, compiling results, and drawing conclusions.

Procedure:

Diagnostic Question: Can students function as a group and develop a list of preferences by handling the group discussion?

Materials and Space: Handouts with questions written. (Questions should not be numbered. Students will do that within their groups.)

Procedure: Divide the class into groups of six or eight. Each student should be given a sheet with the statements below written on it. Before the groups function together, have students mark their papers individually.

As the teacher reads the statement, students should mark each statement with A for agree or D for disagree. Each question must be marked.

At the end of the individual markings, groups should discuss their markings and come to a consensus. They should select one person to relate these findings to the class.

Statements:

*A primary concern of all group members should be to establish an atmosphere where each person feels free to express his/her opinions.

*In a group with a strong leader, an individual will feel he/she can express himself more openly than in a leaderless group.

*There are occasions when an individual who is a part of a working group should do what he/she thinks is right regardless of what the group has decided to do.

*Members should be required to attend meetings for setting group goals and discussing group problems.

*There are times when democratic group methods must be abandoned in order to solve practical problems.

WE AGREE (Continued)

- *In the long run, it is more important to use democratic methods than to achieve specific results by other means.
- *Sometimes it is necessary to try to change people in the direction you think is right, even if they object.
- *It is sometimes necessary to ignore the feelings of others in order to reach a group decision.
- *When the leader is doing the best he/she can, no one should openly criticize or find fault with his/her conduct.
- *There would be more attentiveness in meeting if the leader would get quickly to the point and say what he/she wants the group to do.

Once the groups have come to a consensus on the statements listed, pass out the second sheet with the following statements on them and have them proceed as they did with the first exercise. Mention to the students that these statements were deliberately emotionally loaded.

- *Men usually make better group leaders than women because they are not so emotional.
- *It is usually easier to work in a group of friends than in a group of strangers.
- *A leader should be the most intelligent member of the group.
- *It is the leader's responsibility to delegate authority to other group members whether they want to do the assigned job or not.
- *The leader should be the best-liked member of the group.

Evaluation: Allow the members of each group to discuss the reasons they feel their group was or was not effective. What aided in effectiveness? What was a hindrance?

Teacher Cue: In order to evaluate each student for grading, it will be necessary to move from group to group, keeping notes as you go.

Grading should be based upon cooperation and participation within groups.

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◆

> Men are never so likely to settle a question rightly, as when they discuss it freely.
> --Thomas Macaulay

PARLIAMENTARY PROCEDURE

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PARLIAMENTARY PROCEDURE

DEFINITION

Most people spend a lot of time in groups, in school, work, church and recreational activities. All groups need leaders of one type or another, so it is important to have leadership training through Parliamentary Procedure.

The goals of leadership can be developed by the process of simplified parliamentary procedure.

GOALS

Through leadership training the student will be able

To use basic principles of organization.
To accept group decisions.
To ask questions to encourage participation.
To work constructively.
To identify leadership qualities in others.
To use critical listening skills.
To summarize ideas.
To state differences between fact and opinion.
To encourage freedom of expression.
To exchange ideas and opinions in an objective way.
To express conflicting opinions courteously.
To assume responsibility of leadership.
To understand simple parliamentary procedure.
To respect the worth of individuals.
To demonstrate poise before a group.
To use appropriate eye contact.
To encourage others to participate in a group.

Parliamentary procedure is a set of principles and rules which have been developed over a long period of time to help groups reach decisions in a democratic way. It provides the opportunity for a full and fair presentation of views and a group decision based upon wishes of the majority. It also provides for the protection of the rights of every member of the group, the right to suggest action, to nominate or serve in a leadership role as an officer or to be free from unfair restriction by the majority of the group.

The basic goal of parliamentary procedure is to provide a way for a group to come to a decision in the simplest and most direct manner, protect the rights of the minority and insure the rule of the majority.

USES

Speech Arts Room meetings.
Service Club meetings
    Scouts, Campfire
School Organizations
    Student Council
    Junior Red Cross
    Athletic organizations
Family meetings
Social Club meetings
Discussion groups
PTA

Performance Objectives

The student will

know the topic.
listen carefully to the person speaking.
keep the meeting or discussion moving in the desired direction.
ask the opinions of everyone.
communicate skillfully and objectively in content and procedure.
encourage good interpersonal relations.
cooperate with others in working toward common goals.

EVALUATION

Participates in an election of officers.
Assumes duties and responsibilities as an officer.
Demonstrates leadership qualities in conducting the business of the group.

PROCEDURE

Officers elected include President, Vice-President and Secretary. For the classroom, these officers might be helpful: Safety Chairman, Energy Saving Chairman, News and Sports Reporter, and Student Council representative.

Job descriptions of each officer should be discussed before the election. Other officers may be added when the need arises (for example, after a unit on talks of famous Americans, a "Famous Quotations" Chairman may be added).

Committees may be formed and eliminated to fit the need (Junior Red Cross, Bulletin Board, Calendar Keeper). Building routine may affect the kinds of offices created.

Duties of Officers:

President:
- To call the meeting to order.
- To call for the reports of officers.
- To keep the meeting moving along.
- To preside over elections.

Vice-President:
- To help the President.
- To take charge when President is absent.

Secretary:
- To write the minutes of each meeting.
- To read the minutes of the last meeting.
- To keep a record of officers and committees.

Following is a sample of a simple meeting, a description of the minutes and an explanation of motions.

Sample Meeting:

Don: The meeting will come to order. The secretary will read the minutes of the last meeting.
(The minutes are read.)
Are there any corrections to the minutes? If not, the minutes are approved as read. (or, The minutes are approved as corrected.)

Are there any announcements or reports of committees?

Is there any unfinished business?

Do we have any new business?

Jim: Mr. President (He "has the floor.")

Don: Jim. (The president "recognizes" him.)

Jim: I think we should plan what we're going to do at our meetings.

Don: That's a good idea. Who has a suggestion?

Barbara: Mr. President

Don: Barbara

Barbara: I think that five of us should tell about our hobbies at each meeting.

John: Mr. President.

Don: John.

John: I think we might get mixed up that way. Let's talk about one hobby at each meeting.

Frieda: Mr. President.

Don: Frieda, you have the floor.

Frieda: I move that we talk about one hobby at each meeting.

Joe: I second the motion. (He does not have to be recognized to second the motion.)

Don: It has been moved and seconded that we talk about one hobby at each meeting. Is there any discussion? If there is no discussion, we are ready to vote. All in favor say, "Aye."

Most of class: Aye.

Don: All those not in favor say, "No."

A few: No.

Don: Since the majority of the class said, "Aye," we will talk about one hobby at each meeting.

Is there any other business? If not, the meeting is adjourned.

The Secretary's Minutes

The secretary's minutes should be simple and brief but accurate. They should tell the name of the class or club, the date, the name of the presiding officer, a brief summary of what was done, including motions which were made (whether passed or lost), who made them and the disposition of each motion. Also include the time of adjournment, and the signature of the secretary.

Motions

A "motion" is a suggestion or an idea that is put before a club or group for their decision. A decision is an answer, usually "yes" or "no."

A "motion" must be made, it does not just happen accidentally. Someone within the group must "make" a "motion" before the rest of the group can vote on it.

The proper wording is "I move that ...." not "I make a motion...."

A motion may be discussed before a vote is taken on it, but it must be disposed of in some way before any other business can be taken up by a group using the rules of parliamentary procedure correctly.

A motion must be "seconded" by some person other than the one who makes it before a vote can be taken about it.

The proper wording for a second is "I second the motion" or "I second the motion that..."

The president should always repeat the full wording of every motion and announce that it has been seconded before a vote is taken.

ACTIVITIES

Have the class perform as informed members of the city council, discussing any one of the following proposals:

Improving bus transportation.
Improving Tulsa streets.
Improving playgrounds and parks.
Decreasing the juvenile crime rate.

Attend a session of city council, school board, PTA or another organization which uses parliamentary procedure, and give an oral report of the meeting.

Organize the class as the United Nations, assigning each student to represent a different country or as an assistant to the ambassador. Develop a statement (problem) which the representative to the United Nations can discuss.

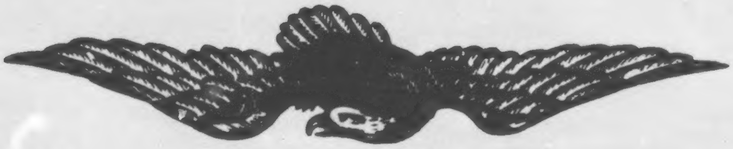
Organize a student council. Discuss in a forum any one of the following problems or any other timely problem at your school.

Increasing enrollment or attendance.
Supporting school activities.
Improving school spirit.
Handling school discipline problems.

WORD CUES:

parliamentary procedure
president
vice-president
secretary
chairman
business
minutes

call to order
recognize
has the floor
motion/move
second the motion
discussion
adjourn



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DEBATE

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DEBATE

DEFINITION:

Debate is an organized argument which requires the use of logic and research. Formal debate is the highest form of public speaking, requiring great skill of the speakers and strict adherence to the rules of Parliamentary Procedure.

In the Middle/Junior High school, formal debate is introduced. Some students may decide at this time that they wish to continue with debate in high school and to participate in forensic speech tournaments. Others may wish to use acquired skills in class debates, politics, club meetings, and student council.

GOALS:

To present one side of an issue in an organized manner.

To determine the negative and affirmative side of an issue.

To defend questions which may be raised by opponents or members of the class.

To practice methods of good delivery and poise.

To use research facilities within the school and community.

To form logical conclusions through various methods of reasoning.

To detect fallacies within reasoning processes.

To follow the proscribed method of debate according to the rules of the National Forensic League.

To decide the issues of a debate topic.

To view both sides of an issue dispassionately, regardless of personal feelings.

To speak extemporaneously on rebuttal.

To prepare a case on both the affirmative and negative side of an issue.

To practice the testing of proof.

To sharpen listening skills as a result of listening to and refuting opponents' arguments.

To win an audience's favorable response.

To understand and use the nature of proof.

WORD CUES:

debate

affirmative

negative

point-support

evidence

rebuttal

refute

bracket

topic

discuss

logic

generalization/hasty generalization

analogy/false analogy

deductive

syllogism

fallacy

valid

solution

case

issue

quotation/quote

judge

analyze

ballot

WHO DOES WHAT?

Expected Learning Outcome: Students will demonstrate their knowledge of the duties of both the affirmative and negative teams in a debate.

Procedure:

Diagnostic Question: Can students determine which duties each debate team would have on a variety of debate topics?

Materials and Space: Copies of the following material which deals with the duties of the affirmative and negative teams.

I. Duties of the Affirmative Team (Upon this team lies the burden of proof)
   A. States the topic and gives the background of the problem.
   B. Clarifies any words in the topic that might cause problems.
   C. Proves that there is an unsolved problem to be dealt with.
   D. Explains the affirmative plan for coping with the problem.
   E. Shows that the affirmative plan will be the most beneficial, practical, and desirable means of solving the problem.

II. Duties of the Negative Team
   A. Prove that no serious problem really exists

   -OR-

   B. Prove that the problem has been exaggerated by the affirmative and that the extreme solution of the affirmative is unnecessary.
   C. Prove that the affirmative solution neglects, ignores or mistakes the real cause of the problem.

   -OR-

   D. Admit that there is a problem but show that the affirmative plan is unworkable, too costly, and would do more harm than good.

WHO DOES WHAT? (Continued)

E. Offer another solution, called a counterplan, and make the debate a choice between two solutions.

Both teams should build up their own cases and tear down the cases of their opponents.

Process:

Discuss the following topics, telling what the affirmative and negative would be expected to prove.

1. Typing should be a required course in all high schools.
2. Free drug clinics for addicts should be established.
3. Television programming should be censored for sex and violence.
4. Welfare payments should be increased.
5. Minority group students should have minority group teachers.

Evaluation:

Are students able to demonstrate their knowledge of the duties of both the affirmative and negative teams through trial debates in class?

Are they able to list the duties of each speaker?

Can students determine specific duties when confronted with a variety of debate topics?

Teacher Cue:

Grading should be based on group participation.

LEVEL III

DEFEND IT

Expected Learning Outcome: Using a step-by-step procedure, students will be able to defend arguments on a variety of topics.

Procedure:

Diagnostic Question: Do students know how to defend arguments with and without the use of source material?

Materials and Space: Handouts with three levels of topics listed.

Activity I Topics:
- Secondary athletics should/should not be part of the school system.
- Marijuana should be legalized.
- The driving age should be raised to 18.
- The United States should develop a system of rating teachers.
- After the age of 14, school should/should not be compulsory.

Activity II Topics:
- Sex and violence on television should be censored.
- The voting age should be lowered to 16.
- The school year should be increased to a full year.
- People drawing welfare should be forced to perform some type of service to their community.
- Junior high schools should offer ½ day classes to students who wish to work.
- Foreign language should be required in junior high.
- Absences should not be counted by the time a student reaches the ninth grade.

Activity III Topics:
- Capital punishment should be abolished.
- Labor unions should be abolished.
- The draft registration should be eliminated.
- Cigarettes should not be legal.
- The Social Security System should be abolished.

DEFEND IT (Continued)

Process:	For activity number one, have students select a topic which they feel can argue effectively, using knowledge they already have. For activity number two, they may pick the side of the issue they wish to argue and defend their position, again using their own feelings and knowledge. For activity three, they are to select two sources from the library to defend the position they have chosen.
Evaluation:	Prioritize the order of point-support. Select several examples.
Teacher Cue:	Grading will be based on individual performance.

DEBATE OR DISCUSS?

Expected Learning Outcome: Students will be able to determine which topics are suitable for a debate and which are suitable for a discussion using the following criteria:

Discussion: Several possible solutions; explore problem areas.
Debate: Two clearly defined alternatives or solutions; affirmative and negative side.

Procedure:

Diagnostic Question: Can students determine which areas can be debated and which cannot from a list of suggested topics?

Materials and Space: Chalkboard or overhead projector, if needed.

Process: Read topics to students. Encourage them to explain why they feel topics are suitable for discussion or debate.

Suggested topics:
- Lincoln was a greater President than Washington.
- Interscholastic high school football should be abolished.
- A nuclear war is inevitable.
- All citizens should have full civil rights.
- Our Congress should restrict immigration.
- The planet Mars is not inhabited.
- The pen is mightier than the sword.
- Everyone benefits from athletics.
- There are too many commercials on television.
- Voting should be compulsory.
- The sale of alcoholic beverages should be abolished.
- Marijuana should be legalized.
- Rock music can cause brain damage.
- Comic books are good for teaching reading.
- We should have a twelve-month school year.

DEBATE OR DISCUSS? (Continued)

Evaluation: Have students make their own lists. Ask them to list five discussion topics and five debate topics. Repeat the criteria for a debatable topic.

Teacher Cue: Grading should be based on group participation.

LEVEL III

WHAT'S THE ISSUE?

Expected Learning Outcome: Students will determine relevant issues from a debate topic.

Procedure:

Diagnostic Question: Are students able to fully analyze a debate topic?

Materials and Space: Handouts with questions printed on them.

Process: Give the students a choice of several debate topics. Ask them to pick one, and answer the following questions:

- With what problem is this topic concerned?
- Is the present way of meeting the problem satisfactory? Why?
- If not, what seems to be the best solution?
- Is that solution necessary? Desirable? Workable? Better than any other?

Evaluation: Were students able to determine the issue which might result?
Were the issues relevant?
Were students viewing both sides of the issue?

Teacher Cue: Suggested debate topics:

- American Missile sites should be increased as a threat to any nation who tries to start a war.
- Excessive buying on credit is dangerous to our economy.
- A faulty educational system is the cause of the high unemployment rate.

The grading will be based on individual performance.

WHO SAID SO?

Expected Learning Outcome: Students will be able to determine which arguments have strength and which are irrelevant based on a role-playing situation within the classroom.

Procedure:

Diagnostic Question: Are students able to listen to two arguments and determine which is stronger, using the methods of judging evidence?

Materials and Space: Cards with the following information printed on them:

Card #1: It's going to storm tonight. My neighbor said so.
Card #2: It will not storm tonight. I can't see any clouds in the sky and I haven't heard any weather warnings.
Card #3: My neighbor is a good judge of weather. He predicted the big snow storm in 1968. If he says it won't storm, I know it won't.
Card #4: The National weather service says we will have no storms tonight. Weathermen on ABC, NBC, CBS, and local stations also agree that our weather will be clear. The satellite picture shows no clouds approaching us.

Process: Choose two students from the class. Hand out cards #1 and #2. Ask the students to read the cards.

Have class vote on which argument was most convincing.

After class has voted, hand card #3 to player #1 and card #4 to player #2. Have them read the cards once again.

Ask class to revote. Ask why they voted for student #1 or #2.

WHO SAID SO? (Continued)

Evaluation:	Which appeal was emotional? Which appeal was intellectual? Why was #2's speech theoretically stronger? Prioritize the four cards. Judge which was stronger.
Teacher Cue:	You may wish to prepare several more sets of cards to give other students a chance to participate. Grading should be based on group participation.

THINK ABOUT IT...

Expected Learning Outcome: Students will be able to use logical thinking to solve problems.

Procedure:

Diagnostic Questions: Are students able to solve problems given in a logical manner?
Do they know the process?

Materials and Space: Prepared questions.

Process: Tell students that you are going to read them several statements. They are to decide on an answer and write the answer on their paper. They should not look at anyone else's paper, nor should they speak until all statements have been read and everyone has written down answers for them.
After all statements have been read and answers have been recorded, allow students to check their own paper as you read the correct answers.

Evaluation: Determine which process of logic to form conclusions.
Judge which processes were required.

Teacher Cue: The suggested questions and answers for the brain teasers are listed below: (Ungraded assignment)

1. Take three oranges from four oranges and what have you got?
   (three oranges, of course)
2. We all know there are 12 one-cent stamps in a dozen, but how many two-cent stamps are in a dozen?
   (twelve)
3. The skindiver said he found a silver coin dated 34 B.C. Was he lying or kidding? Why?
   (lying. How did anyone know Christ would be born in 34 years?)
4. Which would you prefer? A car load of nickels or a half-car load of dimes?
   (Because the dimes are smaller and worth twice as much, you'd be smart to take the half-car load.)

THINK ABOUT IT... (Continued)

5. If three cats kill three fish in three minutes, how long will it take 100 cats to kill 100 fish?
(Three minutes. It takes each cat three minutes to kill a fish.)
6. A little Italian and a big Italian are out strolling. The little Italian is the big Italian's son. The big Italian is not the little Italian's father. Who is it?
(His mother)
7. Which is correct: 8 and 8 are 15; or 8 and 8 is fifteen?
(Neither. 8 and 8 is 16)
8. In which book of the Bible does it tell about Abel slaying Cain?
(None of them. Cain killed Abel.)
9. Two trains, 100 miles apart, approach each other on the same track; the first at the rate of 60 miles an hour, the other at the rate of 40 miles an hour. A bird is going 15 miles an hour. What distance does it cover by the time the trains meet, if it started at the same time as the trains?
(Fifteen miles. The trains met in an hour, giving the bird one hour to travel.)
10. A farmer had 18 cows. All but nine died. How many did he have left?
(Nine)
11. There are ten red socks and ten blue socks in a drawer. If you reach into the drawer in the dark, how many socks must you take out before you are sure of having a pair?
(Three. You might have a pair after taking out two, but the third one would have to match either the red or the blue sock already removed.)

12. A canoe will carry only 200 pounds. How may a father weighing 200 pounds and his two sons, each of whom weighs 100 pounds, use it to cross a lake?
(The two sons go first. One brings back the canoe and the father rows over. The other son returns for his brother.)
13. Will the courts allow a man to marry his widow's sister?
(Only dead men have widows.)
14. There are two American coins on the table. They total 55 cents together. One is not a nickel. What are the coins?
(A fifty cent piece and a nickel. The other is a nickel.)
15. What is the smallest number of swans that could swim in this formation: two swans in front of a swan, two swans behind a swan and a swan between two swans?
(Three swans in a row, one after the other.)

GENERALIZE

Expected Learning Outcome: Students will be able to recognize types of reasoning; be able to avoid fallacies in reasoning; use reasoning to form logical conclusions and detect fallacies in the reasoning of others.

Procedure:

Diagnostic Question: Are students able to determine the difference between a generalization and a hasty generalization?

Materials and Space: Examples written on chalkboard or overhead projector.

Process: After explaining the difference between a generalization and a hasty generalization (fallacy), give students the following example:

Many automobile accidents occur each year.

Many serious injuries occurred in these accidents.

According to surveys of national auto clubs, police departments and insurance companies, most of the injuries occurred to people not wearing seat belts. Thus -- you can generalize that wearing seat belts reduces the chance of serious injury in an automobile accident.

Have students state the generalizations which can be made from the following sets of facts:

1. Sharks cannot live in fresh water lakes. Oklahoma has no saltwater lakes. Therefore...(there are no sharks in Oklahoma lakes).
2. Water rationing is necessary when rainfall has been low. Rainfall was very low last year. Last year, water rationing was necessary. This year, rainfall has been above average. Therefore...(water rationing will not be necessary).

3. Every year, thousands of people die of cancer. Cancer can be caused by many things. In lung and throat cancer, 99% of the victims are smokers. Laboratory tests have produced cancer in rats exposed to cigarette smoke. Therefore...(smoking can cause cancer).

After letting students draw generalizations from facts above, explain the hasty generalization. (Based on too few or limited facts.)

An example of a hasty generalization would be:

> The last time I went to the show, it rained. I am going to the show tonight. Therefore...it will rain tonight. (Not enough material to determine the fact.)

Evaluation: Select examples of hasty generalizations and compare them to acceptable forms.

Teacher Cue: If students have trouble getting started, you may wish to give them other examples:

> I fell down the stairs after my math test. Joe fell down the stairs after his English test. Therefore...taking tests is a safety hazard.
>
> Last year, three cooks were fired for burning french fries at McDonald's. My friend got a job at McDonald's. Therefore...he will get fired.

HUNCHES AND GUESSES

Expected Learning Outcomes: Student will be able to recognize the types of reasoning; avoid fallacies in reasoning; use reasoning to form logical conclusions; and detect fallacies in the reasoning of others.

Procedure:

Diagnostic Question: Are students able to use deductive (syllogistic) reasoning?

Materials and Space: Examples written on chalkboard.

Process: Discuss with students the criteria for using deductive or syllogistic reasoning.

You start with a general law that you know to be true, or a generalization you have proved and draw a conclusion about a particular case.

Example: Birds have two wings, a beak and feathers.

Thus, you can say that the animal you saw in the woods, which met those specific qualities, is a bird.

The basis of this argument is the syllogism. The syllogism is a general law, a particular truth related to a general law and a useful conclusion that results.

Example:

GENERAL LAW (Major Premise)

All citizens of the United States are guaranteed equal protection of the laws under the Constitution.

PARTICULAR TRUTH (Minor Premise)

I am a citizen of the United States.

CONCLUSION

Therefore, I am guaranteed equal protection of the laws under the Constitution.

Say it mathematically:

If A = B
and C = A
then C = B

HUNCHES AND GUESSES (Continued)

After explaining the syllogism, have students complete the following activity orally.

Lawbreakers should be punished.
Jim Davis violated the 55 mile an hour speed limit and became a lawbreaker.
Therefore...

To be a good fisherman requires skill and patience.
Sid Graves is a good fisherman.
Therefore...

Cats are easily housebroken.
My new pet is a cat.
Therefore...

Trees provide shelter from the sun and reduce cooling costs.
His house has no trees.
Therefore...

Evaluation: Determine what processes use syllogistic reasoning. Relate this reasoning to other areas: math, science, etc.

Teacher Cue: As a graded activity, ask students to list 5-10 examples of syllogisms.

SILLY SYLLOGISMS

Expected Learning Outcome: Students will be able to detect fallacies in the reasoning of others.

Procedure:

Diagnostic Question: Are students able to detect faulty syllogisms and explain why they are fallacious?

Materials and Space: Syllogisms written on chalkboard or given orally.

Process: Review with students the criteria for forming a valid syllogism. Read the following examples to them, having them point out the error in each one.

All soldiers are brave.
Ted Beckett is brave.
Therefore, Ted Beckett is a soldier.
Cleveland High defeated Webster High 18-0.
Lincoln High defeated Cleveland 8-3.
Therefore, Lincoln will beat Webster in Saturday's game.
All sports are beneficial to health.
Tom Gains is out for football.
Therefore, Tom's health will be benefited by playing football.
All students in our school take gym.
Sue Ann takes gym.
Therefore, Sue Ann goes to our school.
All the tomatoes raised in Magic Valley were blighted this year.
The Johnsons raised tomatoes in Magic Valley this year.
Therefore, people will stop raising tomatoes in Magic valley.

Evaluation: Select examples of faulty syllogisms and decide how they could be made valid.

Teacher Cue: Ask students to give examples from within their own lives showing how people form wrong conclusions.

LEVEL III

ANALOGIES/FALSE ANALOGIES

Expected Learning Outcome: Students will be able to form and use their own analogies. They will also detect false analogies within the reasoning of others.

Procedure:

Diagnostic Question: Are students able to tell the difference between a valid analogy and a false analogy?

Materials and Space: Examples printed in handouts or written on the chalkboard.

Process: Discuss with students the criteria for forming a valid analogy.

An analogy is based on comparison. When facts, systems, ideas, or objects are shown to be essentially similar, it can be argued that they are alike in other ways, too.

For example:

Mr. Himes' last secretary was an excellent typist, took shorthand, and was dedicated to her job.
  Her assistant is an excellent typist, takes shorthand, and is very loyal.
  She might be a good successor for Mr. Himes' previous secretary.

High School A has a very active student council.
  High School B has similar student interests, is the same size, has a similar teaching staff and community support.
  High School B could also develop a successful student council.

Then discuss with students the methods of detecting a false analogy. (Conclusions which overlook essential differences when two things are being compared.)

For example:

Marianne Hunt is a good mother. She loves children and is a good cook.
  Joe Don Jackson loves children and likes to cook.
  Joe Don Jackson would be a good mother.

My poodle is a good watchdog.
His bark frightens burglars away.
My cat is the same size as the poodle.
Someday, he will be a good watchdog.

Evaluation:	Decide the ways false analogies are used in everyday life. Select examples and make them valid.
Teacher Cue:	Relating these to everyday life will make the examples more meaningful.

CAN YOU TELL THE DIFFERENCE?

Expected Learning Outcome: Students will determine which analogies are valid or false from a list given by the teacher.

Procedure:

Diagnostic Question: Do students know the difference between a valid or false analogy?

Materials and Space: Chalkboard or overhead projector, if needed.

Process: After reviewing the criteria for forming valid analogies and detecting false analogies, ask students to determine whether the following analogies are valid or false. They should also tell why they know.

As the teacher reads the analogy, students should write their answers.

McDonald's makes good hamburgers.
Kentucky Fried Chicken is as large as McDonald's and spends the same amount of money on advertising.
They both have the same standards for cleanliness and quality.
Therefore, Kentucky Fried Chicken makes good hamburgers.

Grand Lake has large tent and trailer areas surrounded by water and trees. People enjoy camping there year round.
Lake Tenkiller has similar facilities. People enjoy camping there, too.

The Cadillac is an economical family car. It has wide suspension, disc brakes, and a heavy structure.
The Greyhound Bus has similar suspension and brakes. It would be an economical family car.

Evaluation: Select examples of false analogies. Judge the reasons they are invalid.

WHAT'S THE MATTER WITH THIS ONE?

Expected Learning Outcome: Students will use principles of reasoning to detect fallacies.

Procedure:

Diagnostic Question: Are students able to detect the fallacies found in a group of statements and change them to make them valid?

Materials and Space: Handouts with statements printed on them. Leave enough space between each one for students to write answers.

Process: Hand out sheets to students. Ask them to list the fallacies found in the statements, if any. Then have students tell how the statement would have to be changed to make it valid.

Statements:

The draft should be reinstated because young men need discipline.

Juvenile deliquency has increased because the national divorce rate has increased.

Anyone who is able to speak can succeed in debating.

Final examinations are fair tests of how much a student has studied.

We can't grow pecans on our pecan trees because our neighbors lost their trees in a drought last year.

All men are created equal; therefore, women cannot be considered the equal of men.

Those cars are the same color; they must have the same options.

My teacher, Mrs. Baze, and your teacher, Mrs. Reed, look a lot alike. They must teach the same subject.

In New York, a man bombed the bus terminal. It must be the same man who bombed a restaurant here last night.

Yesterday when I was skating, I saw three people fall. Everyone falls down when they go skating.

WHAT'S THE MATTER WITH THIS ONE? (Continued)

High interest rates have never helped our economy in the past; they will not help it now.

Anything that is not good for the majority of the people should be done away with.

Evaluation: Judge which statements are valid and explain why they are or are not.

Teacher Cue: Students may wish to repeat the activity with their own statements.

IS IT THE REAL THING?

Expected Learning Outcome: Students will be able to apply evidence testing various sources to determine the character of evidence, the timeliness of evidence, and the source of evidence for a debate.

Procedure:

Diagnostic Question: Do students know how to evaluate the sources they find through debate research?

Materials and Space: Handouts with quotes printed on them. (See Teacher Cues)

Process: Discuss with students the methods of testing evidence:

- I. Character
  - A. Is the evidence honest? Is it a typical example?
  - B. Is is consistent with known facts?
  - C. Is it contradictory to what the speaker has already said?
  - D. Is it pertinent? Does it apply to this argument?
- II. Source
  - A. Is the source of the evidence definitely stated?
  - B. Is it reliable? Are the authorities quoted capable, sincere, unbiased?
  - C. Is it recent?
  - D. Is it acceptable to an audience?
- III. Timeliness
  - A. Is the evidence up to date and relevant to the situation?
  - B. Is timeliness an important factor in the argument?

After discussing the method with students, distribute the handout (Teacher Cue) and ask them to apply testing procedures to the various pieces of evidence listed.

They may take notes on their own paper while testing each source.

Evaluation:	For the topic listed, would this source be a good negative or affirmative quote? Judge if the evidence is reliable, tell why. If not, tell why. Judge if the quotation is timely. Judge if the source is pertinent. Is it from a reliable source? Why?
Teacher Cue:	The material listed below is a collection of fictitious quotes. You may wish to use these for an example and make up your own.

TOPIC: Resolved: that typing should be required for graduation from high school.

Source 1: Edward J. Smithers, Custodian of Aceme Junior High, August, 1980. "I can't see that typing is good. I pick up a lot of papers around the school and it looks like a lot of silly games to me."

Source 2: Paul W. Martin, SKILLS NEEDED FOR THE FUTURE, McGraw-Hill, 1981. "It has long been known that most high school graduates are lacking in certain basic skills. Among them is typing. While not necessarily a survival skill, it allows options for job choices in the future which a non-typist may not have."

Source 3: Donald Kraus, "Let's Educate the Whole Student," NATIONAL EDUCATION, Vol. X, August 14, 1982. "It's high time we took out some of the choices students are given for their electives. For example, many students enroll in typing simply because the choice is offered, when they could easily buy a book and learn typing at home. But where can you buy a book to teach you to be a public speaker? Where can you buy a book to teach you to be a musician? Nowhere. Performance is developed through audience reaction. Keep the arts in school. Put typing in the office where it belongs."

Source 4: Sue Ann Jones, Student at Carver High School, September, 1982. "I don't think typing should be offered at all. I took it and I didn't learn anything. Most of my friends didn't learn anything, either. It was a waste of time."

Source 5: Robert Weiss, Principal, Grimes Junior High School, June, 1982.

"A good school offers a wide range of electives for its students. Through a large selection, students are able to choose four studies which appeal to their interests. Typing is one of the choices I endorse. It has its place in the curriculum as do speech, music, art, science, and foreign language."

Source 6: Mary Williams, "Getting Through High School," EDUCATION TODAY, Volume 14, August 15, 1982.

"More and more, typing is being taught in junior high schools. This seems to be a very valuable practice. The typing ability of the student allows him great academic freedom, particularly in the area of preparing the large number of term papers he will be required to write in high school."

LEVEL III

DEBATE: IT'S THE REAL THING

Expected Learning Outcome: Students will:

- Be able to prepare a case on both the affirmative and negative sides of an issue.
- Decide the issues of a debate topic.
- Understand and use the nature of proof.
- Learn to gather debate evidence from a variety of sources.
- Increase their ability to use sound reasoning.
- Be able to organize a debate case.
- Improve delivery skills.
- Sharpen listening skills as a result of listening to opponent's arguments.
- Develop the ability to win the listener's favorable response.

Procedure:

Diagnostic Question: Can students pick the issues which would be raised in a variety of suggested debate topics?

Materials and Space: Chalkboard or overhead projector, as needed.

Process: List the topics which students feel would be good for a debate.

Demonstrate proper proposition form:

Example: Resolved: that students involved in athletics should be allowed to wear game jerseys to school.

After students have listed topics, pick some of the topics at random and discuss in class. Ask class to point out negative and affirmative sides of the argument, regardless of their personal feelings.

Evaluation: Judge which issues would arise from other topics.

Determine both the negative and affirmative issues.

Teacher Cues: If student is having trouble getting started, try to suggest a topic which is relevant to their school life -- a burning issue within the student body. Dress code, gum chewing, cafeteria policy.

Grading should be based on class participation.

LEVEL III

THE GREAT DEBATE

Expected Learning Outcome: Using skills of reasoning and evidence preparations, students will prepare and present their own debate cases, analyzing the issues and refuting opposing evidence.

Procedure:

Diagnostic Question: Do students know how to participate in a formal debate?

Materials and Space: Several days needed for this activity. Arrangements made with librarian for research.

Process: After listing several possible topics on the board, have students vote on one topic. After the topic has been decided, allow students to select a debate partner. Assign each team a number or a letter. For example, Sue Smith and Jane Nolan - Team A.

When each team has been assigned a letter or a number, throw those numbers or letters into a hat and draw for bracketing. (See example attached.)

Once bracketing has been done, let teams flip a coin to determine which side they will debate.

Set aside one day for each debate. (8-4)

Allow students time to work in library and with partners.

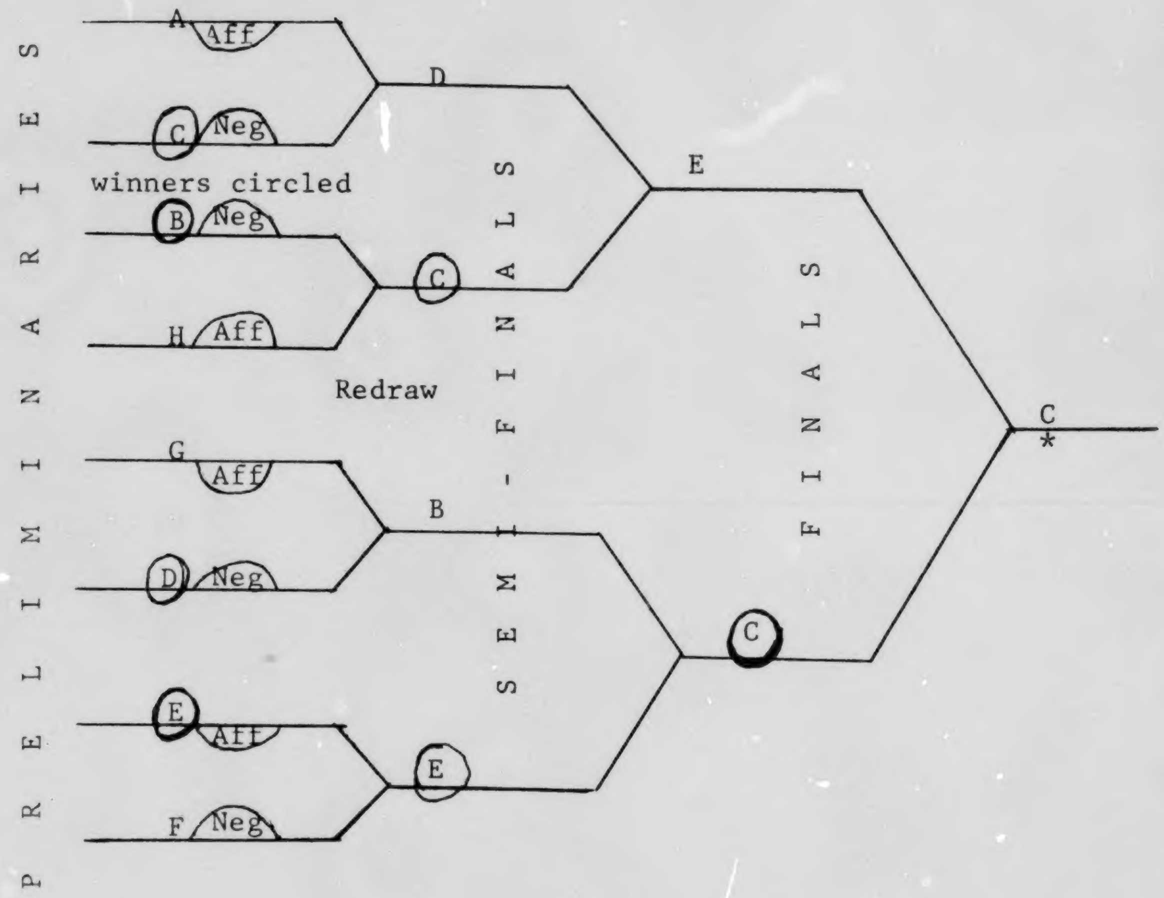
Students may share information with each other.

Evaluation: Judge debates on classmates and use criteria learned to select a winner.

Teacher Cue: You may wish to develop this into a full-scale tournament. If so, additional bracketing steps are shown on the next page.

Eight Team Preliminary Debate: drawing from hat each time to see who debates whom.

Teams: A, B, C, D, E, F, G, H


PRELIMINARIES
A
Aff
C
Neg
winners circled
B
Neg
H
Aff
Redraw
G
Aff
D
Neg
E
Aff
F
Neg
D
C
B
E
SEMI-FINALS
E
C
FINALS
C
*

Flip coin for sides

*The Winner

GLOSSARY OF DEBATE TERMS

AFFIRMATIVE	That side in a debate which supports the resolution as stated.
ANALOGY	A conclusion based upon the comparison of similarities between two objects, facts, systems or ideas.
ARGUMENT	A main point to be proved; the process of proving a point.
ASSUMPTION	A statement which is accepted by both sides without proof or discussion.
BURDEN OF PROOF	The affirmative's responsibility to prove the need for a change.
BRIEF	The analysis of debate topic and an outline of the case.
CANNED SPEECH	A memorized speech; suitable only for first affirmative speech.
CASE	The complete stand on one side of a debate question.
CHARACTER	The face value of the evidence.
CONTENTION	A stand, main point, or main argument by one side.
COUNTERPLAN	An alternative solution to the problem presented by the negative.
DEBATE	An oral controversy.
DEFINITION OF TERMS	A responsibility of the first affirmative speaker; relating the terminology of the debate to the topic.
EVIDENCE	Facts, examples, quotations which support a contention.
FALLACY	An error in reasoning.
FORENSIC	Competitive debate.
ISSUE	A point of major conflict.
NEED	The necessity for adopting the affirmative's proposal.
OPINION	The stated idea of one person without proof.

PROOF	Using evidence and reasoning to support a conclusion.
PROPOSITION	The statement which is to be debated.
REASONING	Relating one thing to another; logic.
REBUTTAL	The contradicting or answering of opponent's arguments; the second speech by a speaker answering objections.
REFUTATION	The contradicting or answering of opponent's arguments.
RESOLUTION	The statement which is to be debated, usually beginning with the word Resolved.
SHOULD	Ought to, but not necessarily will, be done.
STATUS QUO	The present system.
SOURCE	The origin of evidence.
TERM	A word or related group of words in a debate resolution.

DEBATE BALLOT

(For use by Judges or Teacher)

DEBATER'S NAME ______________________ DATE ____________________

POSITION ______________________ (1st Aff., 2nd Aff., 1st Neg., 2nd Neg.)

PARTNER'S NAME ____

	SUPERIOR	AVERAGE	FAIR	POOR
CONTENT:				
Analyzed problem for its vital issues				
Presented sufficient evidence				
Weighed evidence with dependable authorities				
Used logical reasoning				
Refuted opponent's plan effectively				
Answered opponent's charge effectively				
DELIVERY				
Maintained alert, poised posture				
Looked directly at audience				
Used effective gestures				
Articulated clearly				
Spoke extemporaneously				
Used sufficient volume				
Spoke with enthusiasm				
Maintained courteous attitude				
Used Notes Moderately				

TOTAL GRADE __________

ADDITIONAL COMMENTS:

WINNING TEAM ________________ JUDGE'S SIGNATURE ____________________

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* * *

There are three sides to every story: yours, mine and the facts.

--Unknown

ORAL INTERPRETATION

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- Oral Interpretation
  - Interpretive Reading
    - Definition
    - Uses
    - Goals
    - Aesthetic Values
    - Performance Objectives for the Reader
    - Performance Objectives for the Listener
    - Procedure
    - Evaluation
    - Cues for the Teacher
  - Choral Speaking
    - Definition
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    - Aesthetic Values
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  - Storytelling
    - Definition
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Acting with Voices	Level III
Cut, Cut, Cut	Level III

Resources

ORAL INTERPRETATION

DEFINITION

Oral interpretation for our purposes is activities in which speaking or reading is done from prepared materials. Some of the activities are:

- interpretive reading.
- choral speaking.
- reader's theatre.
- retelling a story using literature as a source and then putting the story into your own words.
- a combination of storytelling and drama.

Electronic communication has given oral interpretation new importance and has opened new career opportunities for the skilled reader.

Reading is closely related to speech. Through speaking the adolescent has had experience in phrasing, emphasizing words, using changes of pitch, volume, cadence, emotional tone, facial expressions and gestures. Expressive oral reading can lift the barren printed sentence into vivid meaning, maintaining the imagery and power of the spoken word. It is our goal that the student will put as much expressive animation in his voice, facial expression and gestures in reading as he would when he talks.

INTERPRETIVE READING

DEFINITION

Interpretive reading is reading orally with communicative expression and phrase fluency to an audience. It can be an exciting and exhilarating experience both for the readers and the listeners as it brings to life the written word and develops an appreciation and understanding of the language that is not possible in silent reading. It is an effective tool for developing the student's skill in oral reading, his understanding of literature and for enhancing his personal development.

USES

Informative Reading

- reading announcements and instructions in a way to command attention

Social sharing of reading

- oral reading in clubs and organizations
- oral reading of stories to children, parents and other adults
- television and radio reading

Dramatics

- play reading, choral reading and poetry

GOALS

To develop comprehension, vocabulary, communicative expression and phrase fluency.

To improve listening skills for the listener.

To instill an appreciation of literature within the student as well as provide means of judging literary values.

To develop within the student the ability to select, cut and adapt poetry, prose, and drama for use in oral interpretation.

AESTHETIC VALUES

Helps to draw groups together socially.

Uses a student's imagination and love of the dramatic as a participant and a listener.

Develops favorable attitudes toward reading because the dramatized situation is a familiar one to students from watching TV, movies, reading books, and listening to the radio.

Develops appreciation of the written word.

Gives practice in translating words into images.

Develops self-confidence as the students forget themselves in the highly individualized content and the fact that reading level differences are lessened because each student is allowed a preparatory period, thus minimizing many reading problems.

PERFORMANCE OBJECTIVES FOR THE READER

The student will read orally

with effective timing, coming in at the right time and pausing for dramatic effect when needed.

with appropriate phrasing rather than word by word.

with a natural tone, rather than a "reading voice".

with intonation and inflection, suited to the selection being read.

with good diction in a clear voice.

with appropriate dynamics suitable to what is being read.

with correct pronunciation of words.

PERFORMANCE OBJECTIVES FOR THE LISTENER

The student will participate in the literary experience by

listening for the entertainment value.

listening for enjoyment of the spoken word.

using the imagination to visualize what is being read.

PROCEDURE

Relax and concentrate.

Select material for interpretive reading.

Listen to the model read the selection (model can be teacher or recording).

Discuss the selection as to how it should sound, what can be done to make it sound that way, and anything that would help explain what is needed. Look at performance objectives.

Assign parts.

Allow students to practice, giving assistance where needed.

Allow students to present their selections.

Give positive criticism for a better performance.

EVALUATION

Reads orally with:

- effective timing.
- appropriate phrasing.
- natural tone.
- intonation and inflection.
- good diction and clear voice.
- appropriate dynamics.
- correct pronounciation of words.

Participate as listener.
Is able to cut and prepare his own materials for use in an oral interpretation performance. (Dramatic literature as well as prose.)

Cues For The Teacher

Have students read plays interpretively. Play reading is a natural bridge to the reading of fiction, and the enjoyment and value of using plays for interpretive reading earns it a special place in this section. Play reading utilizes one of the most natural forms of expression: conversation. Since earliest language experiences are oral and conversation predominates, the dialogues in plays provide a natural transition to reading. It acts as a stimulus to word recognition.

The use of plays to improve expression and phrase fluency in oral reading has been recommended by reading experts based on limited but successful studies incorporating dramatic dialogues. Students cannot be inattentive or careless in reading or the desired effect is spoiled.

Undiscovered personality qualities in students are often brought out in play reading. When they play someone else, new and delightful aspects of their personalities are often revealed. Play reading allows discussion of personal qualities, manners, bad habits and ethical choices without selfconsciousness on the part of students or moralizing on the part of the teacher. They both can talk about the actions of the characters objectively, since the play is only imaginary.

Use the tape recorder to develop skill in oral reading. It can be an effective aid in teaching primary oral reading. It has been useful in providing motivation, stimulation and accuracy. This technique may be utilized to reinforce the relationship between oral language and written language. The child practices his part on the tape recorder and can hear how he sounds and make proper adjustments. As he practices he improves and can hear the improvement, thus reinforcing the relationship between oral language and written language.

Use echo reading to develop phrase fluence and intonation. A model reader (the teacher or a recorded voice) reads the parts in the play or story and the student listens. The student then reads or echoes the selection or dialogue with knowledge of the words and meaning already established, freeing him to read expressively. It allows the student to mimic and may be helpful in developing accuracy of performance. Have students read poetry interpretively. It has been said, "A poem is not a poem until it has been voiced." A poet chooses his words not only for their meaning but for their beauty of sound and for their rhythm. So a poem can become an emotional experience both for the speaker and the audience. There are many fine recordings of poetry for various age groups. These can be used as a model for interpretation, as a vehicle for acquainting students with different kinds of poetry and as a motivator to read poetry aloud.

Have a "Poetry Festival." Allow students to select poems they like. Find suitable background music for poems, if applicable. Assist readers with interpretation as necessary. In each class have a poetry contest if desired. Have judges select several students from each class to give their poems for the school in a special program.

Present a "Talent Showcase." Talent shows help students prepare themselves for community involvement as well as providing motivation for performance. Encourage students to prepare a reading by editing a piece of literature, or giving a monologue (available in books from public library and book stores). For example, present a play or prose selection using a dramatic approach to literature, "Reader's Theatre." In this type of oral interpretation, a literary script is presented with oral readers using their voices and bodies to suggest the feeling and action of the section. A minimum of scenery, lighting and costumes can be used as desired. These presentations are much less expensive and time consuming than "productions" involving memorization and the use of elaborate costumes, lighting, scenery and staging. Reader's Theatre Handbook by Leslie Irene Coger and Melvin R. White is a must for those who want to explore the many possibilities in this approach to oral reading.

The suggestions which follow can be used as a guide for "Reader's Theatre" presentations. The student may

assume a posture related to the character but acceptable for oral interpretation.

stay in character in a scene, even though not speaking.

use some device to let the audience know when readers are in or out of the scene being read.

hold the book (script) in one hand, leaving the other free to turn pages, hold the book open and gesture.

suggest movement rather than actually moving.

know the material so well that only a glance at the book is needed.

speak clearly, loudly, and expressively.

* * *

CHORAL SPEAKING

DEFINITION

Choral speaking is a group oral interpretation of prose and poetry with emphasis on the blending of sounds and voices and the use of timing to contribute to an effective presentation. There are several terms used to denote the art of speaking together. Some are:

Verse Speaking
Choral Speaking
Unison Speaking
Choric Speech
Choric Reading
Speech Choir

Choral reading uses literature (prose or poetry) and can be done in unison or in sections, as in an orchestra where each section is a sensitive contribution to a perfect blend. Some suggestions for arranging are as follows:

Unison - all speak the same thing together at the same time.

Parts - two-part/three-part; boys/girls; high voices/low voices.

Solos - one speaks alone or assumes a character.

Any combination of the above.

GOAL

To develop confidence through group participation.

To give practice in learning to cooperate in order to achieve the desired effect.

To allow individual practice on speech improvement as the group works on unity of thought, feeling, diction, pitch, and inflection.

To aid in increasing vocabulary.

To aid in developing effective speech patterns.

To aid in recognizing rhythm, meter, cadence, and dynamics.

PERFORMANCE OBJECTIVES

The student will:

Be attentive to the director.

Speak in unison, parts or solos with appropriate expression as practiced.

AESTHETIC VALUES

To experience the satisfaction of performing with a group.

To expand the understanding of language usage.

To develop an appreciation of the spoken word.

To perceive choral speaking as an element of drama and to understand how it contributes to the aesthetic qualities of drama.

To recognize the relationship of the performer to the listeners in choral reading.

To further develop an appreciation of literature.

CUES FOR THE DIRECTOR (TEACHER OR STUDENT)

Directing should be arranged so that attention is on the choir, not on the director.

Hand movements of the director should aid the choir, but not serve as a distraction.

The director's voice should never overshadow the interpretation of the choir. There may be a blending of the director's voice as needed within the choir.

Direct from the back of the room or seated in an unobtrusive place.

Direct in a manner that will not detract from the interpretation of the selection.

Approach poetry as an art form through the senses--creative experiencing through poetry.

PROCEDURE FOR CHORAL READING

Choose material for speaking. Select literature that has a rythmic quality, emotional appeal and descriptive language.

Introduce by telling about the author, and why this selection was made.

Conduct relaxation and concentration exercises.

Assign parts. At this point, silent reading might be preferred, depending on how fluent the students are in oral reading.

Read aloud, stopping to discuss and to experiment with various interpretations and parts.

Read aloud again, and practice until the desired effects are achieved.

Use tape recorder to record practice.

Listen to recording and allow discussion for improvement.

EVALUATION

Gives attention to director.

Speaks with appropriate expression.

Cooperates with director and choral members.

RESOURCES

Select simple material as a beginning experience in choral reading, such as nursery rhymes and simple rhythmic poetry with a refrain. Discuss the interpretation. Have students repeat the selected phrase after you have said it with the expression you want them to use. By serving as a model, you can teach students to speak expressively rather than using a "sing-song" pattern. Continue to work with simple material until group can begin together, speak at the same rate of speed and finish at the same time.

Give shy students an opportunity to participate in speech experiences by including a speaking chorus in activities and productions. Reference: Communication with self. Parts can be added by the teacher to existing plays and programs. There is also some fine literature available which incorporates a speaking chorus. The following material is an example:

Greek Tears and Roman Laughter, Albert Cullum,
New York: Citation Press, 1970.

The following examples of material listed in sequence for choral speaking might be helpful with poetry activities.

The Refrain. A simple type of response in which the group comes in as a whole on the repeated line or lines in each verse.

"The Wind," Robert Louis Stevenson
"The Little Half Chick," Spanish Folklore
"A Farmer Went Trotting," Mother Goose
"The Circus Is Coming to Town," Louis Abney
"In Come de Animals," Folklore Rhyme

Two-Part Choral Reading. Lyric poems lend themselves to this type of grouping. Its purpose is to provide contrasts, parallels, or characterizations.

"Who Has Seen the Wind?" Christina G. Rossetti
"Hiding," Dorothy Aldis
"Where Go the Boats?" Robert Louis Stevenson
"I Saw a Ship," Unknown
"Where Are You Going, My Pretty Maid," Mother Goose

Sequence Work. Details are built up to a conclusion or many details of a theme are presented. Individuals or small groups each add a detail or an image to the total idea.

"Someone," Walter de la Mare
"Black and Gold," Nancy Byrd Turner
"Autumn Fancies," Unknown
"Mice," Rose Fyleman
"Wynken, Blynken, and Nod," Eugene Field

Cumulative Work. This is the most difficult type of choral grouping. It involves, more than the other forms, the use of voice quality to achieve an interpretative effect. Individual voices, or groups of similar voices, are combined one after another to achieve a cumulative effect. The purpose is not simply to add greater volume, but to build a more significant climax.

"The Owl and the Pussy Cat," Edward Lear
"The Potatoes Dance," Vachel Lindsay
"The Creation," James Weldon Johnson
"The Mysterious Cat," Vachel Lindsay

Unison Work. This is the most difficult type of choral speaking to do well, although it is the form most often used by inexperienced directors when they wish their class to perform as a choral group. It should not be attempted until the choir has had sufficient experience to speak "as one voice." Perhaps the greatest danger in unison speaking of poems is to give them in a sing-song fashion.

"Catkin," Unknown
"Rain," Robert Louis Stevenson
"Fog," Carl Sandburg

Song Lyrics. Popular song lyrics provided by the students lend themselves for performance by this age group. All of the examples listed can be used with song lyrics.

STORYTELLING

DEFINITION

Storytelling is one of the earliest forms of communication and may be

recounting events.
retelling a story already known.
creating a story from the imagination.

but above all, it is told dramatically. It is the art of giving joy and instruction to a listener through word pictures.

USES

Sharing experiences.
Illustrating vital points.
Climaxing or finishing important messages.

GOALS

The goals of storytelling are

- To develop selectivity in literature.
- To develop the art of conversation - telling anecdotes, jokes, and riddles in an entertaining way.
- To aid in expressive language development.
- To develop more effective communication by telling events in sequence and use of the imagination.
- To develop the skill of speaking audibly.
- To develop an empathy for people of various circumstances and environments.
- To develop self-confidence as a student forgets himself in the telling of the story.

Aesthetic Values

Entertainment.
Handing down ideas, values and standards of behavior.
Establish rapport with listeners.

PERFORMANCE OBJECTIVES FOR THE STORYTELLER

The student will

- have an interesting first sentence.
- tell what happened in sequence, using complete sentences.
- include a beginning, middle and an ending.
- use communicative expression and expressive language.
- use different voices for different characters if conversation is used.

PERFORMANCE OBJECTIVES FOR LISTENERS

The student will

listen to the storyteller as he would want others to listen to him.
wait until the end of the story before he asks any questions.
listen for the main idea and sequence of events.

PROCEDURE FOR THE STORYTELLER

Read the story several times to know the action, sequence of events and different characters. If necessary, write an outline.

Think of an interesting first sentence, a way to build interest or suspense and an ending.

Practice telling the story until it flows easily with appropriate expression and language.

Tell the story to the class.

Discuss with the class the positive criticisms as well as what could have been improved to meet the performance objectives.

EVALUATION FOR STORYTELLER

Structure and Sequencing

Communicative Expression

Use of imagination in expressive language

Build interest or suspense

EVALUATION FOR LISTENER

Courteous listening

Identification of sequence and main idea.

PROCEDURE FOR THE TEACHER

See Activities Section of this guide for the particular type of story being used (recounting events, retelling or creating a story).

ACTIVITIES

Dramatize stories that have been told. Storytelling is one of the easiest ways to initiate drama activities. The story should be suitable for dramatization. Refer to the drama section of guide.

Invite a skilled storyteller as a guest artist to share stories with the class.

Encourage students to recount jokes, give description, and share experiences as a prelude to creating and giving original stories.

Discuss how storytelling was a means of preserving history, before books were written. Discuss and tell various types of stories such as myths, folktales, fables, epics and short stories.

Have students create original stories from pictures. Select pictures which suggest action and which students can relate to their experiences. A technique which will help students include a beginning, a middle, and an ending is to have the student imagine what might have happened before the picture was taken or drawn, what is happening now and what might happen in the future.

Collect titles of articles, newspaper headlines and so forth and have students use them for story ideas.

Play mood music. Ask students to visualize what the music suggests and in turn create a story based on their imaginings.

Play recordings containing a sequence of sounds. Such records as Aural Imagery (available in Speech office, Education Service Center) and those containing eerie sounds (usually available around Halloween) motivate students to create interesting stories.

Many anthologies of stories appropriate for specific ages are available in public libraries, school libraries/media centers, and home libraries.

WORD CUES

fluency
dramatic effect
dynamics
cutting
reader's theatre
unison
choral speaking
choric speech
choric reading
rhythm
meter
cadence
timing
emphasis
stereotype
characterization
critique
prose

Evaluation - Oral Interpretation
Oral Reading

Key:

S - Satisfactory
N - Needs Improvement

Name	Selection appropriate	Volume adequate	Pitch, rate appropriate	Articulation clear and pronunciation correct	Audience contact eye contact adequate	Poised with coordinated movement	Expressive emotion	Appropriate Introduction, conversational			

READ ME A STORY

Expected Learning Outcome: Student will begin to apply techniques of oral interpretation to the written word. Student will use effective timing and dynamics.

Procedure:

Diagnostic Questions: Do students know the techniques needed?
Is student able to translate a story into an oral interpretation experience?

Materials and Space: Examples of stories.

Process: Students are assigned to select a short 3-4 minute folk tale, fairy tale to analyze and prepare for class. For example, Paul Bunyan stories, "Pecos Bill" tales, "Little Red Riding Hood", "Goldilocks and the Three Bears."

Evaluation: Teacher fills out an evaluation form on each student, adding comments as needed.

Teacher Cue: In order to get the class started on this exercise, you may wish to play a recording of a famous actor telling a story, or read one to the class yourself.
Students should be told that all stories are to be told from scripts which they have marked for emphasis and pauses.
Student will be graded on characterization, clarity, timing, and effective pauses.

LIMERICKS

Expected Learning Outcome: Students will perform techniques of speaking in unison. Inserting humor into voice will also be practiced.

Procedure:

Diagnostic Questions: Are students able to speak in unison clearly and meaningfully?
Do students know the techniques needed?

Materials and Space: Several limericks handed out to students.
Each student should have his or her own copies.

Process: Read the limericks aloud in class. Reread to add humor, cadence. Point out weak spots in unison reading.

Example:

As a beauty I am not a star,
There are others more handsome by far.
But my face, I don't mind it,
For I am behind it.
It's the people in front get the jar!
-Woodrow Wilson

Evaluation: This is a group participation project which will not be graded alone but included on the total participatory grade.

Teacher Cue: Ask students if any of them wish to try to write limericks for class reading. If so, take copies from students and reproduce for class reading.
Choose a holiday or a special event and allow students to form a thirty minute program around it. Enlist the aid of the school librarian in separating material to keep on hand for your students. After material has been gathered, let students choose a committee to pick the selections they wish to use. Once this has been done, divide the class into groups and make them responsible for dividing and preparing scripts.

LIMERICKS (Continued)

Teacher may serve as the director or a student may be appointed for the job.

Have students bring to class the lyrics of popular songs. Teacher or students may prepare these lyrics for choral reading. After the reading, students may wish to compare their interpretation to the actual music.

BUILD A ROOM

Expected Learning Outcome: Students will learn to analyze ways that words and actions may be used to represent reality.

Procedure:

Diagnostic Questions: Can students use words and actions to create a reality that is not real?
What techniques are involved?

Materials and Space: Open space.

Process: Advise students that they are going to build and furnish a room. Each student will add some feature to the room or its furnishings, both verbally and physically.
For example, the first student could say, "I am building a room, and the first thing I'll put in it is a rocking chair." The student then begins to rock, but must do it in complete silence. The next student might say, "I am building a room, and I am putting in a window." The student may polish the window, look out of it, again in complete silence.
These activities are cumulative. Each student continues activity as each other student is added.

Evaluation: Have students judge which activity seemed real. Ask how words related to reality. How did actions relate to reality?
Have students decide whether words or actions alone can tell all about reality.
Ask students if words and actions can be used to create a reality that is not real.
Discover which actions were best represented by what students said. Were there any limitations? Suggestions? Symbols? Stereotypes?

Teacher Cues: Keep the initial part of the activity moving quickly. If allowed to drag on for a long period of time, students will tire of the situation.

SOUND STORIES

Expected Learning Outcome: Student will be able to evaluate the use of sound effects which can be used in reader's theatre or other interpretive experiences. Student will also be required to use techniques of preparing a script.

Procedure:

Diagnostic Questions: Is the student able to incorporate the use of sound effects within an original story?
Do students know techniques?

Materials and Space: Speaker's stand for script in the front of the room.

Process: Divide the class into twos or threes. Have students write an original story (2-3 minutes) which requires the use of sound effects. One person will read the story to the class; the other person(s) will supply the sound effects.

Evaluation: Teacher will fill out evaluation forms (critique section) and add comments as necessary.

Teacher Cues: You may wish to give students examples of incorporating a story and using sound effects. For example:

Once there was a lonely frog. (Ribbit-ribbit)
All the animals in the forest laughed at him. (Ha-ha)
One rainy day...(sound of dripping water)
The frog had an idea. ("Boiing!")

Grades will be based on critique ratings.

ACTING FROM A PAGE

Expected Learning Outcome: Students will learn to use their voices to present characterizations within an oral interpretation experience.

Procedure:

Diagnostic Question: Can students vary their voices according to the characters they wish to portray?

Materials and Space: Copies of short scenes which have been prepared for student use.

Example:

Wolf: Hello, little girl! What a lovely basket.
Red Riding Hood: Thank you. I'm taking it to my granny.
Wolf: What's in there?
Red: Goodies for my poor, sick granny.
Wolf: Where does she live?
Red: Over there. Beyond the trees.
Wolf: Aren't you afraid to walk in the forest alone?
Red: No...at least, not until now!
Wolf: But, my dear...
Red: Get lost, wolf!
Wolf: But...
Red: Beat it or I'll use my karate chop on you!

Process: Ask for student volunteers to read the scenes you have prepared for class. After each scene is read, allow students to give evaluations of the scene.

Evaluation: Were the characters clear?
Was the voice understandable?
What was good? What could have been better?

Teacher Cue: Grading is based on individual effort and cooperation.

VOICE CHOIR

Expected Learning Outcome: Students will be able to use their voice in a group effort. This will lead to the development of their participation in Reader's Theatre.

Procedure:

Diagnostic Question: In a reading situation, can the students follow the choral director and their scripts, using techniques of effective oral interpretation?

Materials and Space: Printed copies of nursery rhymes prepared for choral reading. (Marked light, dark, medium, solo 1, solo 2.)

Suggested nursery rhymes, Mary Had A Little Lamb, Little Boy Blue, This is the House That Jack Built.

Process: Teacher divides the class into three groups, which are determined by vocal quality of student light voices, dark voices, medium voices. Students should be moved so that the voices are all together. For example, light voices in the middle, dark and medium on either side.

From within the various groups, solos may be selected if the script contains them.

Students read the selections aloud.

Evaluation: Students should determine what is the difference between reading a selection alone and reading in a group.

Why does the division of voices add to the interpretation?

Teacher Cue: You may either direct the reading yourself, or select students to do it. It is a good idea to let several students learn the technique of directing a group in oral interpretation.

Grading should be based on group participation.

MASKING

Expected Learning Outcome: Students will differentiate between the use of the body and the use of the voice in dramatic effect.

Procedure:

Diagnostic Questions: Are students aware of the communicative qualities in facial expressiveness?
How can they be relayed to the voice?

Materials and Space: Paper, paper sacks, crayons, glue, construction paper, stapler, elastic, scissors.
Storage space for masks.

Process: Allow students to select the materials they need to make their own masks. Allow a class period for this.
On the second day, have students read scenes from plays which have been written for Reader's Theatre. Have students read the same scenes masked.

Evaluation: Ask students to determine if masks did or did not change their reading. If so, how? Faster? Slower? Louder? Softer?
Ask students to judge if gestures had to be changed.

Teacher Cues: As a follow-up to this activity, have students leave masks off and read the selection as they read it when they were masked.
Another activity would be to create moods while wearing the masks: love, hate, hope, fury, joy, boredom, horror, anticipation.

LEVEL III

CUT IT OUT

Expected Learning Outcome: Students will demonstrate their ability to analyze and prepare a script from a play which has been chosen for a Reader's Theatre interpretive performance. Students will be able to evaluate the material and justify their preparation of the script.

Procedure:

Diagnostic Questions: Is the student able to analyze and prepare materials for Reader's Theatre presentation?
Do they know the techniques involved?

Materials and Space: Several playbooks for class to use for reference.
Handouts containing evaluation questions to be used when cutting scenes from plays and adapting them for Reader's Theatre.

Process: Allow the students to work with partners. Partners select a play which they wish to read and fill out a sheet answering the questions listed below as they relate to the scene chosen.

Title of Play and Author

1. In selecting a scene, ask these three questions:
    a. Does the scene present an adequate example of:
        1) the story?
        2) the characters?
        3) the mood?
        4) the locale?
    b. Does the scene have action?
    c. Does it have a climax?
    d. Is it mental or physical?
2. Describe the scene to be read.
3. Tell why you selected this scene.
4. What is the relationship of this scene to the rest of the play?
5. What is the author's intention or purpose in this play?
6. How does the scene help the author achieve his purpose?
7. Describe the characters in the scene.
8. Describe the setting for the scene.
9. What types of voices are required by the characters?

CUT IT OUT (Continued)

10. What is the general feeling you want to communicate to the audience?
11. Write an introduction to the scene, containing the setting, action, the time, the place, and the characters.

Once scenes have been cut and prepared, after allowing time for rehearsal, students will perform their cuttings.

Evaluation: Ask students to evaluate each other's work.

Teacher Cue: Grading will be based on teacher's critique of performance.

ACTING WITH VOICES

Expected Learning Outcome: Students will demonstrate oral interpretation skills through the presentation of an original prose cutting.

Procedure:

Diagnostic Questions: Are students able to cut and present their own programs of prose interpretation?
Do they know the criteria for judging literature?

Materials and Space: Students are to provide their own books for this activity.

Process: Students are assigned the task of selecting and cutting their own script to present before the class and an invited audience.
Scenes should be extracted from novels or short stories.
Suggested titles:

WATERSHIP DOWN
THE OUTSIDERS
THAT WAS THEN, THIS IS NOW
ALL THINGS BRIGHT AND BEAUTIFUL
ALL CREATURES GREAT AND SMALL
ALL THINGS WISE AND WONDERFUL
THE HOBBIT
GREAT EXPECTATIONS
A TALE OF TWO CITIES
LITTLE HOUSE ON THE PRAIRIE
WHERE THE RED FERN GROWS
THE PEARL
THE OLD MAN AND THE SEA

Students may work in groups of 6-8. They arrange staging and script production.
Class time should be allowed for rehearsal.

Evaluation: Students will perform before an invited audience.

Teacher Cue: You may wish to find a Reader's Theatre script which was made from a prose selection and make copies of it to distribute to the class for use as an example.

CUT, CUT, CUT

Expected Learning Outcome: Students will learn to select scenes from plays using analysis of play components.

Procedure:

Diagnostic Question: Are students able to evaluate and eliminate the sections from a dramatic scene in order to prepare an effective script for oral interpretation?

Materials and Space: Several playbooks of full-length plays. Give one to every two students. Allow students to work in partners. If possible, arrange to video-tape performances.

Process: Have students read plays. As they read, have students try to visualize the characters -- physical qualities, mannerisms, vocal differences. After they have read the entire play, select two scenes, one for each of the partners to read. Scenes should be one-two minutes in length. The number of characters per scene should be limited to two or three. Students should not choose a scene with one character.

Allow time for students to prepare scripts. They should give a brief introduction which explains the setting, the actions, and where the audience is picking up the story.

Allow time for students to help each other rehearse.

Four class days should be allowed for this assignment preparation; then, performances should begin.

Once students begin performance, tape them if possible. Save tapes until all students have performed. Pass out evaluation sheets and have students fill out evaluations of each presentation before the video-tapes are viewed.

View video-tapes. Fill out evaluation sheets again. Compare them to the first sheets.

Evaluation: Were students able to discover the most effective methods of presenting their work?

CUT, CUT, CUT (Continued)

Teacher Cues:

If possible, invite high school students who participate in oral interpretation for contests to visit your class and demonstrate that activity.

Grading will be based on evaluation sheets filled out by teacher and students. It should contain this information: Performer, Title of Play, Was the introduction understood, Why or Why Not? Could you differentiate between the characters? Why or Why Not? What was the best part of the presentation? What was the weakest part of the presentation?

RESOURCES

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Literature is the immortality of speech.

--August Von Schlegel

MASS MEDIA

MASS MEDIA

Definition

Radio

- Definition
- Goals
- Word Cues
- Sample Activities

Media Awareness	Level II, III
Comparative Advertising Analysis	Level II, III
Additional Radio Activities	Level II, III

Pop Music

- Definition
- Goals
- Word Cues
- Sample Activities

Rock Stars	Level II, III
Comparative Rock Analysis	Level III

Television

- Definition
- Goals
- Word Cues
- Sample Activities

Media Awareness - Commercials	Level II, III
Media Awareness - Programming TV Agent Worksheet	Level II, III
Additional Activities	Level II, III

Radio and TV Hand Signals

Film

- Definition
- Goals
- Word Cues
- Sample Activities
    - Media Awareness — Level II, III
    - Activities in Film — Level II, III

Glossary

Resources

MASS MEDIA

DEFINITION:

This four part unit will suggest some areas and methods of evaluating the media with the purpose of getting students to think for themselves as to what effect the media have on their lives and to make constructive criticisms and judgments about kinds of programs and films being presented constantly for their viewing and listening.

RADIO

DEFINITION:

American radio, while in its prime, was characterized by great dramatic productions, the big bands, the news personalities, the variety shows, and individual stars. In those days, the radio director enjoyed the status roughly equivalent to that of a television producer today.

Radio today plays a different kind of role. No longer does it offer hours of live drama, name bands, and comedians. Today, radio is highly competitive with television in news dissemination and carries the burden of music programming almost alone. However, occasionally commercial radio does venture beyond these two major areas of program format.

Because of the nature of radio, it has at times become a one-man show or an announcer-operator presentation. This can be attributed to the vast amount of music which tends to dominate the airwaves. The versatility of radio has allowed the adolescent to carry the portable invention anywhere he goes. It plays an extremely important part in the life of the adolescent.

Radio is still an art form and the study of old time radio as well as present day radio will help the adolescent understand and learn to communicate through radio - the "adolescent's" media.

GOALS:

To increase levels of listening.

To use the writing and speaking techniques in radio broadcasting.

To understand the functions and responsibilities of staff personnel in radio stations.

To practice radio operation in an actual or simulated broadcast situation.

To gain an appreciation of radio as an art form.

WORD CUES:

critical listening
disc jockey (DJ)
documentary
commercial
cluster
broadcast
format
call letters
FCC
manuscript
interview (talk show)
continuity
I.D.

LEVEL II, III

MEDIA AWARENESS - RADIO

Expected Learning Outcome: The student will become aware of the impact of radio through critical listening.

Procedure:

Diagnostic Questions: Does the student comprehend the media's influence upon human behavior?
Can the student qualify radio as an art form?

Materials and Space: A radio (home listening).
Reporting space required.

Process: Direct the student to select a radio station within normal listening distance and analyze the station critically using these questions as a guide: What is radio's purpose? What is radio doing now? What should radio be doing?

To answer these questions the student should use the following elements and expand the concepts so that the evaluation will be meaningful:

1. number of records
2. music (various kinds)
3. news (style, amount)
4. community events
5. sports
6. DJ contribution
7. weather (how often, consistant times)
8. special programs (documentaries, editorials)
9. ethnic programming
10. commercials (too many, clusters)

The information should be recorded and documented as to time and number of days the student spent listening to the same radio station. Report to the class for comparison.

Teacher Cue: This activity should be assigned in advance in order for the student to collect enough information for the survey to be valid.

COMPARATIVE ADVERTISING ANALYSIS

Expected Learning Outcome: The student will become aware of the frequency of advertising.

Procedure:

Diagnostic Questions:

Does the student listen to commercials?

Is the student aware of the amount of time given to commercials on the radio?

Does the student know the purpose of commercials and the reason for their frequency?

Materials and Space:

A radio (home listening).

Reporting space required.

Process:

Direct the student to analyze two radio stations over a given period of time that have similar formats.

The student should prepare a talk for the class over his comparative analysis which includes the following points:

- How many commercials in one hour?
- How many commercials in one half hour?
- How many commercials in a fifteen minute time segment?
- Were the commercials done at one time?
- Were the commercials done in time clusters?
- How long was each commercial?
- If they were done in clusters, did the sixty second commercial come first followed by a thirty second or vice versa?
- Which station proved to be more effective in its presentation of commercials, why?

LEVEL II, III

ADDITIONAL RADIO ACTIVITIES

Expected Learning Outcome: The student will understand through the elements of radio broadcasting: better speaking, writing, listening, cooperative effort and creativity.

Procedure:

Diagnostic Questions:

Is the student familiar with radio history?
Is the student familiar with radio terminology?
Does the student understand the rigid necessity for perfect timing?
Is the student aware of advertising appeals?

Materials and Space:

A tape recorder or microphones, record player.
Hidden performance space, so audience cannot see the performers.

Process:

Visit a radio station, present brief history, identify terms and staff positions.
Prepare a sixty second original commercial to be taped for presentation.
Prepare the same commercial for different time lengths (30-20-10).
Prepare a cluster of commercials to be taped along with records, station identification and DJ name. (2-3 minutes)
Prepare a radio presentation: (8-10 minutes)

1. Select a station format (rock, religious, country, easy listening).
2. Prepare commercials geared for audience chosen.
3. Prepare news, weather, sports broadcasts.
4. Select music.
5. Select DJ name and station call letters.
6. Tape for final presentation or perform live behind a screen or curtain.
7. Prepare a manuscript including exact time used for each segment.

ADDITIONAL RADIO ACTIVITIES (Continued)

Prepare a talk show interview: (10 minutes)

1. In pairs, students prepare an interview, one as the DJ-host, the other as a well known personality of their choice.
2. The host prepares the questions and keeps the interview flowing.
3. The personality researches the star so answers will be as accurate as possible.
4. The host should include music by the personality in short segments throughout the interview.
5. Tape or present live behind a screen or curtain.
6. Prepare a manuscript including exact times or approximations due to not knowing the length of each answer. Music can be used to fill in the gaps.

Prepare a radio drama for presentation on tape or live behind a screen or curtain.

Adapt a dramatic script from a short story or an original radio script for presentation.

POP MUSIC

DEFINITION:

Rock music and radio are synonymous to students, so synonymous in fact, that discussing one while ignoring the other seems ludicrous. Listening to pop music rivals watching television in popularity with the adolescent. It is a young person's most frequent and extensive connection with the media. This unit will provide feedback from pop music making it more than a diversion to pass the time. It will help analyze the many messages pop music offers.

GOALS:

To increase listening skills.

To increase creative thinking.

To understand pop music as an art form.

To use pop music as more than a diversion to pass time.

To help understand personal concerns and attitudes.

WORD CUES:

lyrics
narrative
feedback
auditory
contemporary art
opera

LEVEL II, III

ROCK STARS

Expected Learning Outcome: The student will form a better understanding of how much work is involved, how creative one must be to make a good rock recording.

The student will learn how to communicate through pop music.

Procedure:

Diagnostic Questions: Does the student realize that rock stars do not just happen?
Is the student aware that most pop music recordings relate a message, if only through feeling?

Materials and Space: Rock recordings of student's choice.
Lyrics to rock recordings.
Reporting and performance space required.

Process: Instruct students to research their favorite rock star and prepare a report to the class that includes samples of the star's recordings along with the struggles in the industry necessary for success. (See additional radio activities, "talk show interview" for different reporting method.)
Use pop music as a means of presenting choral readings around a theme.
Use pop music as a means of oral interpretation of narrative and lyric poetry - do not forget it is music, however.

Teacher Cue: Some rock recordings may deal with language or situations not suitable for discussion in class. This should be discussed before the student is given the opportunity to choose his material.

TELEVISION

DEFINITION:

Unlike radio, television is restless and is always searching for something new to satisfy the millions of viewers who represent every kind of intellect, vocation, and interest. Unlike radio, it needs hundreds of people on its staff to produce something entertaining not only to the ear, but also to the eye.

To the adolescent, television is another way to pass the time. Many of the experiences viewed by the adolescent are his or her only view of life. It is extremely important that the adolescent learn to evaluate personal viewing in a realistic manner.

A unit on television might consist of merely an introduction to scripts, people, and machinery through the latest texts, visits to TV studios at commercial or educational stations, and critical analysis of the various types of weekly programs. On the other hand, a mass media teacher may want to attempt actual production to plan a unit of several weeks.

Television production on a small scale can be done with a small, portable video-tape recorder which uses half-inch tape and a vidicon camera. This camera can be operated with available room lighting. A television set can be converted to receive the video-tape playback or monitors are available with one-camera units. If none of this is possible, a simulation is still useful and interesting to the adolescent

GOALS:

To improve speaking, writing, listening, cooperative effort, and creativity.

To introduce television terminology, staff, and camera uses.

To understand advertising appeals.

WORD CUES: (deleting technical)

advertising
consumer
point of view
log
round table discussion
competition
statistics
programming
situation comedy
drama
documentary
variety show
telecast
agent
timing
VT video-camera
play by play

MEDIA AWARENESS: TV COMMERCIALS

Expected Learning Outcome:

The student will demonstrate comprehension of the uses of creative language in advertising.

The student will display comprehension that pictures are visual language used to influence the potential consumer.

The student will become aware of television commercials and their intended audience.

Procedure:

Diagnostic Questions:

Is the student aware of advertising appeals?

Does the student realize that consumers need to be knowledgeable and careful?

Process:

Instruct the student to list six items they buy most often for themselves and specify a brand name for each; also three services they use most often and give the name of the company for each. The students are then to write a paragraph explaining how a printed ad or television commercial "sold" its product to them. Collect the lists and papers.

Instruct the students to make a notebook that is a collection of advertisements cut from magazines or newspapers. Under each advertisement, the student should answer the following questions:

1. What audience is the photographer or artist trying to reach?
2. What mood or feeling is being evoked? What is the point of view?
3. Who (or what group) is trying to influence your thinking?
4. How and through what specific details are they doing it?

Instruct students to log the number of commercials presented during half-hour shows and hour shows, movies.

Plan a round table discussion on the topic "To whom and at what level of intellect are the greatest number of commercials geared?" Using the notebooks for support, the panel should direct themselves to the following questions:

1. Should advertisers talk about competitor's products during commercials?
2. Are there too many commercials on television? (back up by statistics - how many, how often)
3. Do some stations have louder commercials than other stations?
4. How do most commercials try to "sell" to children? women? men?
5. Are some commercials offensive?

After the discussion, return lists and paragraphs to students, direct them to read the paragraphs aloud. Discuss the extent of the appeals learned.

Instruct students to make two lists: Common Visual Characteristics of Ads (people are young, trim, vital, good looking, settings are romantic, dramatic, colorful, the products are designed to make the user appeal to the opposite sex, others) and Symbolic Characteristics of Words (alliteration, repetition, creative language such as pepsi, paperbacks) and unusual images evoked by words.

Direct the student to create a series of original advertisements appealing to various audiences trying to use the same product. Honesty should be the main key to the appeal.

Teacher Cues: This unit is lengthy and in progression, any part may be used to accomplish the same means.

LEVEL II, III

MEDIA AWARENESS: TV PROGRAMMING

Expected Learning Outcome: The student will become aware of the types of programs being offered for viewing.

Procedure:

Diagnostic Questions:

Is the student aware of the different types of programming available?

Is there a danger in only watching one kind of program?

Materials and Space:

A television (home viewing)

Discussion space required.

Process:

Select students in groups of 6-7 to include types of programs available: news, weather, sports, situation comedy, drama, documentary, education, music-variety, talk show, religious.

Instruct students to choose one type of telecast and choose several programs for each to watch for a week. Have students fill out the TV Agent Worksheet for each program watched.

Set up a discussion panel for each type of telecast. Panel members should evaluate the merits and failings of each program.

Evaluation:

Is there a need for a variety of programming?

To what level of intellect are most programs geared?

Through continual watching of television, are children likely to develop an unrealistic attitude toward life, become more passive, be seriously influenced by the contents?

What is the best type of program presently on television? Why?

NAME ______________________________

DATE ______________________________

1-2-3

TV AGENT

NAME OF PROGRAM ______________________________

TYPE OF PROGRAM ______________________________

CHANNEL _____ Time __________ to __________ DATE ______________

1. Directions: Select one of your favorite television programs and watch it! AFTER viewing the program, write a brief statement in the space below which you think would be an accurate, correct description of what you saw and heard. Try to use NO MORE than three or four sentences.

____

____

____

____

____

____

____

____

2. NOW . . . Cut out and paste (or copy) the description for the SAME program from the TV GUIDE (or newspaper) AFTER YOU HAVE WRITTEN YOUR DESCRIPTION, in the space below:

3. FINALLY . . . Compare your description of the program with the one in the TV GUIDE (or newspaper). How would you rate the TV GUIDE? 5 - very accurate 4 -fair 3 - O.K.(but misleading)
2-poor (not much like the show at all)
1-weird (nothing like the show at all)

○
RATING SCORE

LEVEL II, III

ADDITIONAL TV ACTIVITIES

Expected Learning Outcome: The student will understand the elements of television broadcasting: better speaking, writing, listening, cooperative effort, and creativity.

Procedure:

Diagnostic Questions:

Is the student familiar with television history?

Is the student familiar with television terminology?

Does the student understand the rigid necessity for perfect timing?

Is the student aware of camera use as it applies to television?

Materials and Space: Video camera, player if possible. Performance space required.

Process:

Visit a television station, present brief history, identify terms.

In small groups, write and perform:
1. A newscast.
2. Dramatic scene.
3. Commercial (various lengths).
4. Classroom lesson (children's).
5. Documentary.

Select two people, a director and an an actor; do a television performance of:
1. News and weather report.
2. Dramatized commercial.
3. Dramatic scene.
4. Sports play by play.
5. Musical performance.

Select a scene from a television play which requires about four characters. Distribute copies to groups of five. The extra member will be the director. Give each group enough time to prepare a performance. Discuss the differences in interpretation.

Plan and write a five minute television script.

Perform.
1. News - 3 minutes.
2. Commercial with product - 45 seconds.
3. Weather report - 1 minute.
4. Public service announcement - 10 seconds.
5. Station identification - 5 seconds.

ADDITIONAL TV ACTIVITIES (Continued)

Plan and perform a television talk show in groups of five. One student should be the host, the other students would role-play stars, authors, scientists, doctors.

Teacher Cues: If camera and television are not available, a role-play using a fake camera or a dot on the wall to serve as the camera can be used in a live performance.

RADIO AND TV HAND SIGNALS

STAND BY TO BEGIN: Point up toward ceiling; arms are extended full length.

CUE TO START LINE, SOUND, OR MUSIC: Point at actor, talent, sound man, or musician.

INCREASE VOLUME: Move hands up, palms up, to desired level.

DECREASE VOLUME: Move hand down, palm down, to desired level.

INCREASE PACE, SPEED UP: Turn index finger in circles, clockwise.

STRETCH OR SLOW DOWN PACE: Draw hands apart as in a taffy pull, or stretch an invisible rubber band.

ONE MINUTE TO GO: Raise index finger.

HALF MINUTE TO GO: "Cut" index finger to left hand in half or bend index finger in half.

ALL IS WELL OR "OK": Make "O" with thumb and index finger.

GET ON THE BEAM: Hold one hand at right angles to the palm of the other.

COME CLOSER TO THE MIKE: With palm toward face, wave fingers forward.

ON THE NOSE, ON THE HEAD, RIGHT ON TIME: Floor manager or director points to his nose.

CHEAT ON THE CAMERAMAN; YOU ARE ON THAT CAMERA: Move finger and hand through side arc and point to desired camera.

WATCH DIRECTOR: Point to eyes.

IS PROGRAM ON TIME?: Actor points to his nose and looks at the floor manager or director.

WRAP-UP: Show performer clenched fist.

CUT OR SILENCE: Slash own throat with index finger.

MOVE FURTHER AWAY FROM MIKE: With palm turned away from face, wave hand.

TAKE A LEVEL: From elbow, swing arm and straight hand across body.

PLAY THEME: Use index fingers to form a capital "T".

FADE IN: Oblique motion upward with arm and hand, palm up.

FADE OUT: Oblique motion downward with arm and hand, palm down.

STATION BREAK: Raise clenched fists to bring down sharply.

SMILE, PEP IT UP: Use fingers to force smile to lips.

TO MOVE ACTOR NEARER CAMERA: Pull hand toward self.

TO MOVE ACTOR AWAY FROM CAMERA: Push hand away from self.

GET CLOSER: Move hands together, palm to palm.

SEPARATE, MOVE APART: Move hands apart, back to back.

PLAY TO THE LIGHT INDICATED: (When actors are in shadow) Point to area of face shadowed and to light source.

TURN AROUND: Point index finger up and circle in direction talent is to turn.

YOU ARE CLEARED (You are off camera now and can move or stop action): Full swing of the arm from shoulder to front of waist.

FILM

DEFINITION:

The adolescent may never become too involved in the technical production of film, yet one thing is certain, the adolescent will be a film consumer for most of his life. In this unit the student will have an opportunity to analyze film consumption and make judgments about himself/herself.

One simple way to structure a film unit is through the viewing and discussing of a broad variety of films; and frequently growing out of this activity, a desire on the student's part to participate in the production of films. this provides the non-verbal as well as the verbal student an opportunity to achieve something of which he can be proud.

In regard to actually producing films, two major considerations must be equipment and money. On the adolescent level of growth, a study of film techniques and the impact of film on the consumer may be the only major concerns of study.

GOALS:

To improve observation skills.

To improve critical listening skills.

WORD CUES:

debate
consequences
pro
con
differentiate
medium
adaptation
filmic

sequences
long shot
frame lines
medium shot
close-up
storyboard
angle
grip

MEDIA AWARENESS: FILM

Expected Learning Outcome:	The student will discover film techniques by watching movies with careful attention to details. The student will become aware of the impact of movies on audiences.
Procedure:	
Diagnostic Questions:	Has the student viewed a variety of films in the past few months? What recent films have been linked with provoking people to violence? Is the student familiar with a debate and its elements?
Materials and Space:	Library for research. Debate space required.
Process:	Select two opposing teams to debate the following topic: Resolved: That film makers should be held legally responsible for the consequences of their films on audiences. The student should: 1. Decide the stand (Pro or Con). 2. List issues or points to base the position. 3. Gather information - record findings and sources. 4. Prepare speeches.

LEVEL II, III

ACTIVITIES IN FILM

Expected Learning Outcome: The student will examine the relationship of shots and composition.
The student will differentiate among and understand the responsibilities of various individuals in film making.

Procedure:

Diagnostic Question: Is the student familiar with film techniques and terminology, and career opportunities?

Materials and Space: Film, camera, projector.
Performance, discussion space required.

Process: Direct the student to:

- Select a film adapted from a play, short story or novel. Discuss what was particularly effective in regard to the chosen medium.
- Adapt a short story into a shooting script. Discuss how and why it was altered.
- Analyze a comic book in terms of the type of "shots" used. Is it filmic in regard to the sequences used?
- Take a photograph from a magazine that could represent a long shot. Draw frame lines on it to indicate a medium shot, close-up, and extreme close-up.
- Observe people engaged in different activities and occupations. Note detail in their behavior. Use the actions you have observed in a pantomime or other acting situation.
- See and review at least four films.
- Assemble a notebook in which you have collected articles on films and reviews. Excellent sources are Time, Life, Saturday Review, among others. Cut the review out or make a copy. Underline or highlight significant points. If you have seen the film, state where you agree or disagree with the review.
- Do a research paper on some aspect of film making.

ACTIVITIES IN FILM (Continued)

Become an expert on one director and his work.
  1. Make a comprehensive list of his films.
  2. Nationality.
  3. Periods (1910-1925, for example)
  4. List his major influences.
  5. List major characteristics of style.

Prepare a storyboard on a series of index cards.

Cut pictures from magazines illustrating various shots and angles.

Make a class film using students in the roles of script writers, actors, director, cameramen, lighting, sets, costumes, props, grips.

GLOSSARY

ACOUSTICS: The way walls, floor, and ceiling of the room react to sound; the manner in which they absorb, reflect, or reinforce it by sympathetic vibration.

AD LIB: To extemporize lines not written in the script.

ANIMATIONS: Inanimate objects or cartoons which are photographed in such a way that they seem to move.

AMPLIFIER: A device for increasing the power of a signal without appreciably altering its quality.

ASPECT RATIO: The proportion of picture dimensions in TV; relation of (three units of height measurement) to width (four units.)

AUDIO: The sound phase of television (music, voice, sound).

AUDITION: To try out for a show.

BACKGROUND: A sound effect, musical or otherwise, designed for use behind dialogue.

BACKGROUND PROJECTION: Projection of a scene on a translucent screen; used as a background for a studio set. Also called "rear screen projection".

BACK TIME: Timing a script backward from end to beginning. Allowances are made for cuts and stretch. Running time is indicated every 15 or 30 seconds in margins of the script. Back timing gives the "must" or ideal time that keeps the show on the nose.

BEAM: The direct horizontal line running from the center of the microphone; the area from which voices are picked up for transmission with maximum clarity.

BIT: A small part in a show.

BLACK OUT: On a given signal, cut the entire program off the air, perhaps pick up a film sequence on remote.

BLOCKING: Sometimes called a breakdown. Preliminary working out of the basic pattern of movement and/or camera shots in a show or scene. Usually done by the director before the first run.

BLOOM: Brilliant glare resulting from strong light on white or polished subjects in picture, as with flares off bright metal. Also caused by maladjustment of a camera's video control unit.

BLOOP: An obvious error in performance, by cast or production crew.

BROAD FADE: The manual and electrical fading out of a program on the studio control board.

BOOM: The mechanical structure for moving a suspended microphone overhead. Also the action of moving a camera crane up or down.

BRING IT UP (BUILD IT UP): An expression meaning to increase the volume of sound in a scene or a piece of music.

BUST SHOT OR CHEST SHOT: A shot which shows a person from the chest to just above the head.

CALL LETTERS: Initials assigned by the FCC to identify stations.

CANS: Head phones.

CHANNEL: Bank of frequencies given by the FCC to each radio and television station for braodcasting.

CHARACTER: A character actor, who does older parts or parts that have peculiar voice qualities and looks.

CLEARANCE: Permission to use copyright material on the air.

CLIFF-HANGER: A radio serial thriller.

CLOSED CIRCUIT: A live television program not telecast but shown on monitors or viewing screens for the benefit of a selected audience. Used also for auditions or private showings to a restricted audience.

CLOSE-UP: A picture made with the camera so close to the subject that only the head and shoulders are shown. It may also be made by the use of a long-focus lens.

COLD: Describes the opening of a radio program which begins without theme or musical introduction or background.

COMMERCIAL: A program with a sponsor, also may be the advertising "plug" of the show. Sometimes the term means the same as credit.

COMMERCIAL CREDITS: Specific mention of the client or his product.

CONTINUITY: The script prepared by an author, an advertising agency, or the radio station which insures the smooth running of the show.

CONTRAST: The range between high lights and deepest shadows in a picture. Also referred to as "gamma" in film-emulsion density.

CONTROL BOARD (board): Also called control panel or mixing panel. The panel before which the control engineer sits and which includes the volume indicator and various faders.

COPYWRITER: One who writes that which is to be read over the air.

COVERAGE: The area in which a station or network of stations can be heard according to accepted engineering standards.

COVER SHOT: An overall or wide angle shot which can be switched to immediately with safety when a close-up becomes obstructed or disorderly. Also called a protection shot.

CRANE: Device for raising camera and cameraman to a height.

CRAWL: Graphics that move slowly up the screen, usually credit copy.

CREDITS: Acknowledgment of source of any program material.

CROSS-FADE: To fade in one sound from one source while sound from another is faded out.

CU: Close-up Designation of a close-up camera shot.

CUE: A signal, verbal or visual, to proceed with action as rehearsed or indicated in the script.

CUE SHEET: An orderly tabulation of program routine containing all cues.

CUSHION: The "fill-in" used at the end of a show which runs short of the rehearsal time on the air. Generally the musical theme or mood music is used for this purpose.

CUT: To stop transmission or any part of the program abruptly either by stopping performers or by use of an electrical switch on the control board. Also, the deletion of program material to fit prescribed period of time.

DB: Decibels. A unit of sound measurement. Also means delayed broadcast.

DEAD AIR: Any place in the program where there is no sound due to slow pick-up, fluff, or poor transmission.

DEAD AREA: The area next to or behind the microphone, from which sounds are picked up with a muffled or distant sound.

DEFINITION: The degree of clarity in a picture. Good definition reflects good focus, sharp outlines, and realistic depth. (Excellence of resolution.)

DIMMER: Device to control the brightness of light.

DIRECTIONAL ANTENNA: An antenna, either broadcasting or receiving, which sends or receives radio waves better in some directions than in others.

DISSOLVE (Lap): An electronic transition from one scene to the next. One scene vanishes at the same time the succeeding scene overlaps.

DOLLY: A small wheeled platform on which the camera is mounted. To "Dolly In" or "Dolly Out" means to move the camera forward or back.

DOWNSTAGE: "Bring it closer" or move closer to the camera.

DRAMATIC PAUSE: A hesitancy or break in the reading to connote an emotional reaction.

DRESS: A program rehearsal exactly as it is to be broadcast.

DRY RUN: A rehearsal without the use of cameras, held either outside or in the studio.

DUBBING: A term used in making transcriptions. "Dub it off" is to record all or part of the program. "Dub" also means to add sound to the recording.

ECHO CHAMBER: A special device used to pick up reverberations in the live end of a microphone during a broadcast. The effect is that of a person talking or singing in a large concert hall.

FADE OUT: The manual and electrical diminution of volume to zero.

FADING: Unwanted lessening and increasing of an audio signal.

FEEDBACK: Howling in a speaker caused by a kickback of sound waves from an element of the audio system (speaker) to a prior element (microphone) within acoustical range.

FILL LIGHT: Effective lighting of principal subjects.

FILM CLIPS: Shots or sequence on film, either specially shot for a given program or cut from stock footage.

FILMED ACTIVITIES: On the spot report and/or interview within a newscast.

FLIP BOARD (or Flip Stand): Device for manual changing of visuals -- dropping or pulling.

FLOODLIGHT: A powerful light which illuminates a considerable area. An open or unconcentrated light.

FLUFF; FLUB; GOOF: A bad mistake, fluffing a line, missing a cue, blowing up.

FOCUS: To focus a lens is to move it back and forth until the image is seen, sharp and clear, on the ground glass. The focus is the meeting point of the various light rays which pass through the lens.

FOLLOW: An order to the cameraman to follow the talent while in motion and keep talent in focus while moving.

FRAME UP: Center the picture or improve its composition.

FREEZE; FREEZE-IT: Hold as is. Keep camera and positions steady.

GAIN: Strength of current which makes sound louder or picture brighter. To "ride the gain" is to control the volume.

GHOST: A fuzzy secondary image on the screen, caused by halation from an original image, or more commonly from improper electronic control in transmission or reception.

GROUP SHOT: A shot of several people.

HAM: An amateur radio operator. Also used to stigmatize poor acting.

HEADROOM: Free space on the TV screen between the top of any figure or a performer's head and the upper boundary of the screen.

HITCH-HIKE: A short commercial immediately after sign off of a program but still within the sponsor's contracted time. The commercial usually pertains to another of the sponsor's products.

HOT SPOT: A limited area that is too brightly lighted for the rest of the picture.

I.D.: Station identification.

IDIOT SHEET: Script copy or cue lines written in bold letters on a large sheet or card to prompt actors or announcers.

KEYLIGHT: A primary light source.

KILOCYCLE: A frequency of one thousand cycles per second.

KINESCOPE: The picture tube in the receiver. Also the transcribed television show when shown at a later date.

KNEE SHOT: A shot which covers a person from the knees to just above the head.

LEADER: Film in advance of picture or sound, for threading through projector before picture or sound starts. Also used on audio-tape.

LEVEL: A voice check to determine the lowest and highest volume.

LIMBO: Lights the subject with a black background.

LINE OF SIGHT: A path from the transmitting to the receiving antenna with no obstructions in the way.

LIP SYNC: Synchronization of live sound with projected film; or the reverse in TV -- synchronizing action and lip movement with recorded sound.

LIVE TITLES: Titles picked up directly by the studio camera.

LOG: A record kept by stations and networks of every minute of broadcasting (radio and TV), including errors. It is required by the FCC.

LS: Long shot. A wide or establishing shot.

MAKE-UP; PANCHROMATIC: Make-up intended to be photographed with panchromatic or color negatives.

MAKE-UP; STRAIGHT: Make-up so applied that the features will reproduce their natural appearance in the photograph.

MASK: Used to block out part of the lens for a special effect.

MATTE: Cutout for use in front of a lens -- foreground scenery, picture-shape, shadow-pattern.

MCD, MCR: Master control desk, master control room. The nerve center or traffic control point in a station's operation, the final step before the picture or sound is released over the local transmitter.

MED, MS: Medium shot on camera.

MIX: To manipulate the faders on the control board -- blending two or more program elements for desired program balance.

MOIRE: A shimmering effect in a picture resulting from the use of fabrics which clash with the electronic system that recreates an image.

MONITOR: Equivalent to television receiver (usually in studio).

MURAL: Scenic backdrops, usually enormous photographic enlargements of exteriors.

NOISE: A spot of unwanted light in a television picture. A noisy picture is one with flashes of light all over it.

NS: No sound, such as silent film.

OFF CAMERA: Performance not seen on camera such as narration of a film.

ON THE NOSE: The program is running right on schedule.

OPEN COLD: To open a show without one or more of the following: theme, musical introduction, rehearsal.

OS: Off stage.

P.S.A.: Public Service Announcement.

PACE: The speed of the show.

PAN (from "panorama"): Smoothly swinging the camera in any direction (usually horizontally or vertically) to follow action or to carry the eye from one section of a set or object to another.

PEAK: The high point on the volume indicator.

PEDESTAL: Structure on which camera is mounted; a dolly devised particularly for TV; also a direction for elevating or lowering camera.

PRE-EMPT: To remove a local program from regular air time to accommodate network program desiring same time spot (slot).

PREMIERE: The first showing of a new motion picture film or the opening of a new television show.

PRIME TIME: The most popular air time: Radio -- 6:00-9:00 a.m., and 3:00-6:00 p.m.; TV -- 8:00-11:00 p.m.

PRODUCTION: The building, organization, and presentation of a program.

PRODUCTION DIRECTOR: The man who is in charge of a certain program or all programs in a radio or television station.

PULL CARD: Title card, pulled by hand to expose another to the camera.

RADIO WAVE: An electromagnetic wave made by quick changes of current in the broadcasting antenna and traveling through space at the rate of 186,000 miles per second.

"READY-Y": Sounds as if it were being read.

REMOTE: Pickup of a program or event outside of a studio-by field equipment or mobile unit.

ROLL DRUM (title drum, crawl): A device on which visuals, credits, are mounted in order that they might be moved continuously from the bottom of the frame to the top, or vice versa.

ROLL IT: The signal to start film.

RP or RVP: A scene is projected on a transparent screen in front of which are the actors and the props. Both are photographed simultaneously and in absolute synchronization. Also used to fake locales and atmosphere. Sometimes called "background projection".

S.P.: Station promotion.

SCRIPT: In the TV show both the actors' lines and the entire continuity are known as the script.

SET: The scenery of a TV show such as a drawing room set.

SIG: Signature, a visual symbol or musical theme associated with advertising, station, program, or product.

SINGLE SHOT: One shot, a shot of one person.

SIXTEEN MILLIMETER (16MM): The most generally used substandard motion picture film size.

SLIDE: A still picture or title for direct projection into film studio cameras. Usually on transparent film mounted in a two-inch by two-inch frame.

SOF: Sound is on the film.

SOUND EFFECTS: Various devices or recordings used to produce life-like sound imitations.

SPLIT SCREEN: A special effect utilizing two or more cameras so that two or more scenes are visible on the screen at the same time.

SPOT: A short announcement usually under one minute.

SPOTLIGHT (Spot): An electric lamp designed to produce a brilliant light in a restricted area.

STAGING PLAN: Arrangement of a stage set or settings expressed in scale by diagram showing position and angle of walls, entrances, etc. Often called "floor plan".

STAND-BY: Ready to go on the air. Also used for a union man who is hired to stay in the studio while a non-union man is performing.

STATION BREAK: The pause in regular programming to give local identification of a station -- on the hour, half-hour, or quarter-hour.

STILL: A photograph or similar illustrative material used for pickup and insertion in program.

STRETCH: A direction to actors or sound man to slow up the tempo to fill time.

STRIKE: To remove furniture, sets, or props from a scene at a designated cue or time.

SUPER: A superimposition of one picture over another by electronic means.

SUSTAINING: A program or series of programs that is paid for by the station instead of a commercial sponsor.

SWITCH: To switch from one camera to another, from one studio to another, or from one source to another. Often called "take".

SWITCHER: The person who mechanically selects camera shots as called for by direction.

TAG: The finish of a musical number, sketch, or comedy routine.

TALENT: Collective name for all performers.

TALK BACK: Loudspeaker circuit from director to the studio.

TALLY LIGHT: Red light on front of camera to indicate whether that camera is on the air.

TEASER: A program opening designed to interest listeners before title cards or theme are used.

TELEPROMPTER: Mechanical prompting device.

TEST PATTERN: A schematic design containing an arrangement of geometric lines, circles, or other figures used for testing sets or aligning cameras electronically.

THEME: The music that identifies the program.

TIE-IN: The announcement that connects the program with the commercial.

TILT: Move camera in a vertical plane.

TITLE: Graphic material inserted in a program such as program titles, credits, addresses, etc.

TRAFFIC: Scheduling of programs and commercials.

TRANSCRIPTION: A disc recording of sound, voice, or music.

TRANSMITTER: The tower or other apparatus from which broadcasts are actually thrown into the air.

TRIPOD: Camera mount.

TRUCK: Camera moving parallel to a scene or backdrop, as contrasted with dolly which is movement toward or from set.

TURN TABLE: A device for playing phonograph records and transcriptions.

TWO SHOT: A shot of two people.

VIEW FINDER: Small monitor for cameraman built into camera which reproduces picture picked by camera.

VISUALS: Charts, pictures, etc., used in front of camera.

VTR: Video tape recording.

V.U. METER (Volume Units): The instrument which registers sound volume in decibels.

WAVE LENGTH: The distance between two waves from the top of one to the top of the other nearest it.

WIDE-ANGLE SHOT (wide shot, cover shot, long shot): A camera shot taking in a large part of the field of action.

WIPE: An exposure or erasure of a picture by black area or by another picture.

WOW: A disagreeable distortion in sound tracks.

XCU: Extreme close-up.

ZOOM: A lens action. A fast and smooth push into or pull out from a subject usually with a zoomar lens.

ZOOMAR LENS: A lens of variable focal length.

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DRAMA

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IMPROVISATION

Improvisation

Definition

Goals

Aesthetic Values

Cues for the Teacher

Procedure

Evaluation

Word Cues

Sample Activities

Hickory Dickory	Level I
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Friendly Insult	Level II
Talking Animals	Level II
One-Way - No Way!	Level III
You Are There	Level III

Resources

IMPROVISATION

DEFINITION:

Improvisation is:

acting out a story with a beginning, development and an ending

creating dialogue spontaneously (it is not written).

Even though the drama may be played several times, it remains extemporaneous as long as the dialogue and movement do not become set.

Scenery and costumes are not necessary in improvisation. However, an article of clothing or a property may be useful in stimulating the student's imagination.

GOALS

To tap personal creative resources.

To develop the creative imagination.

To develop the ability to think and speak in a spontaneous situation.

To aid in helping the student to think more logically and critically.

To create the need for delivery of dialogue.

To help the student in socialization as he shares his ideas and cooperates with others.

To release emotional tension through expressing a similar feeling in a characterization.

To develop awareness of different viewpoints and life-styles of other people through enactment of characters in history, literature or contemporary life.

To communicate a story or situation with a beginning, a development and an ending.

To give the student a chance to be successful.

To encourage self-discipline.

To improve concentration.

AESTHETIC VALUES

Development of social awareness through cooperative work with others in the dramatization.

Development of aesthetic tastes through exposure to literature.

CUES FOR THE TEACHER

Select a story in which the characters are interesting and believeable.

Select a story in which the action does not require numerous scenes.

Select a story suitable for the interests and tastes of the group.

After the story has been chosen, become thoroughly familiar with it so that it may be read or told to the group in an enthusiastic manner.

Through discussion with the class, organize the material for dramatization.

Build enthusiasm for the dramatization by having several students at a time pantomime the characters.

Allow individual pantomimes or improvizations pertaining to one incident in the story.

Concentrate on one scene at a time.

Replay the scene several times if the story is lengthy.

Ideas for additional dialogue or action can be contributed by students after a scene is played.

Accept all contributions as long as student is sincerely trying.

PROCEDURE

Introduce the story or situation.

Organize the material into scenes, characters, setting.
Allow individuals to pantomime or play certain incidents.

Play the story or situation.

Discuss with the students different ways to play the story or situation.
Replay the story if needed.

EVALUATION

Structure and sequencing

Use of dialogue

Characterization

- Use of voice
- Use of body
- Use of imagination

Cooperation

WORD CUES

scenario
Commedia dell Arte
dialogue
concentration
self-discipline
aesthetic
point of view
characterization
detail
one-liner
spontaneous
verbal
non-verbal
discussion
insult
plot pattern
articulation

LEVEL I

HICKORY DICKORY

Expected Learning Outcome:	The student will create appropriate dialogue, demonstrate appropriate movement, and develop a complete story through various viewpoints.
Procedure:	
Diagnostic Questions:	Is the student familiar with appropriate dialogue and movement as it relates to characterization? Does the student understand the meaning of a complete story? Does the student understand point of view in a story?
Materials and Space:	Several Nursery Rhymes Rehearsal and simple props Performance space required
Process:	Read nursery rhymes to the students. Demonstrate dramatizing the nursery rhyme from several viewpoints. Select students to act out assigned nursery rhymes from a different point of view. Have students go to specific areas of the room and prepare their dramatizations.
Examples:	Using "Little Miss Muffet," dramatize from several viewpoints, such as friendly spider, scary spider.
Evaluation:	Elaborate on the importance of dialogue and movement as it relates to characterization. Deduce the need for a beginning, a development, and end connected by details in story development.
Teacher Cues:	One nursery rhyme can be used by more than one group with each group performing a different viewpoint. Simple props such as hats, boxes, stools, will help stimulate imagination. Judgment should be considered as to creativity and appropriate dialogue and movement.

MAKE IT MAKE SENSE

Expected Learning Outcome: The student will create appropriate dialogue, demonstrate appropriate movement and develop a complete story through the use of unrelated words.

Procedure:

Diagnostic Questions: Is the student aware of the use of detail to create a story out of terms that do not appear to be related?

Materials and Space: A list of three or four unrelated words for each group.
Rehearsal and performance space.

Process: Divide students into groups of three or four.
Assign each student one of the words from the list of unrelated words.
Each student is to say his or her word in an improvisation with the group that develops a complete story.
All words must make sense in the dialogue.
Give students time and space to prepare their dramatizations.

Example: Unrelated words: toothbrush-horse-earring-paper clip-telephone-baked potato-lamp-zipper-trumpet-sea shell-tractor-aspirin-monkey-spoon-dice-cactus.

Evaluation: Elaborate on the need for developing details that connect thoughts in a story.

Teacher Cues: A five to ten minute preparation period will be enough time for the average student to develop a plot line.
Repeat the activity with different groups and different list of unrelated words for proficiency.
Judgment should be based on appropriate dialogue and movement, proper use of the word in context, and complete story development.

LEVEL I

ONE-LINERS

Expected Learning Outcome: The student will create appropriate dialogue, demonstrate appropriate movement and develop a complete story through the use of unrelated dialogue.

Procedure:

Diagnostic Question: Does the student know the meaning of a one-liner?

Materials and Space: Previously prepared unrelated one-liners.
Rehearsal and performance space.

Process: Divide the students into small groups.
Assign each group two lines of unrelated dialogue.
Using one line as an opening line and the other as a closing line, the group creates a story through action and dialogue.

Example: One-liners:
"We're surrounded." "A little late aren't you?" "I've come to tell you something." "But I can't find it!"
"Come on let's hear it." "Boy is she mad!"
"He looks like somebody I know."
"Where's the popcorn?"

Evaluation: Differentiate between words in context and the one-liner.

Teacher Cues: To encourage complete story development the following scenario might be used:

A character or characters want something.
Difficulties are placed in the way.
A way past the difficulties is found.
The characters get what is wanted.

Criticism should be based on the use of the one-liner, appropriate dialogue and movement, and the complete development of the story.

Additional Improvisations

Play the "What Can It Be?" game. Use an ordinary object like a dowel stick to develop imagination. Have a student handle it, tell what it might be, such as a baseball bat, a baton. Encourage students to pantomime using the object after they have imagined what it could be. Enlarge the activity by setting out several objects and letting two or three students improvise situations using the objects for ideas. Remind them to include in their improvisations a beginning, a development, and an ending.

Provide opportunities for students to role play school problems and classroom incidents or rules. For example, a situation could arise in which one student pushes another off a piece of gym equipment. This would provide an opportunity for the two involved in the incident to perhaps work the problem out through role playing the situation. The class can act as observers and provide insights also. Role playing doesn't necessarily solve a problem but it can provide insights.

Encourage students to improvise situations related to social studies learnings.

Have students improvise situations suggested by costumes. For example, hats, capes, aprons, shawls and skirts. Let two or three volunteers select articles and create a drama. For instance, a large hat with a feather, a tailcoat and a shawl might suggest an improvisation in which a poor musician seeks financial aid from a wealthy lady, but is temporarily thwarted by an evil witch.

Have students create improvisations based on character types. Ask players to think of particularly interesting people they have noticed, or ask them to watch for interesting people and think about what the person says and does, how the person dresses, the age and the way the person moves. Students can work in groups dramatizing situations involving three or four such characters.

Situations for improvisation:

> A girl runs happily to her room, only to find her little sister has spilled nail polish all over the carpet. A parent or other interested party can become involved in the scene.
>
> A salesman comes to the door and insists on demonstrating a vacuum cleaner. Anything can happen.
>
> A child is home late from school. The parents are irate.

A brother, a sister and a tired mother are shopping for shoes.

An airplane flight with crew (or passengers) mistaking New York for Hawaii.

The players are at the seashore and find curious things on the beach, one could be a bottle containing a letter written by some well known person, such as Columbus.

A photographer tries to get a group to pose correctly, but has trouble.

A famous explorer who has just returned from the jungles of South America is interviewed by several reporters. The explorer gives unusual answers to their questions.

A gypsy fortune teller predicts the future for a group.

Shoppers in a supermarket stop to chat and exchange recipes.

Curious new fashions are modeled, such as a coat with sleeves that reach the floor. A fashion commentator describes the models.

A committee gathers to fight unnecessary noise in the city, such as forbidding dogs to bark.

Everyone has a different and unusual hobby. They display and explain them. One collects rubber erasers, another carves figures made of cake, a third collects drawings of Little Red Riding Hood.

Performers act out famous historical scenes, such as Washington crossing the Delaware. Someone is rocking the boat.

MARATHON ARGUMENT #1

Expected Learning Outcome:

The student will develop the ability to think and speak in a spontaneous situation.

The student will improve powers of concentration.

Procedure:

Diagnostic Questions:

Is the student familiar with the term spontaneous?
Is the student aware of the difficulties involved in concentration?

Materials and Space:

No materials required.
Performance space required.

Process:

Direct two players to stand before the class.
The audience suggests who they are.
The players select one of the suggestions.
The audience then suggests topics the two may argue over.
The players again select one of the topics.
Call the word "Begin."
Each player begins talking. The player's object is to argue continuously, never stopping to listen to the other player.
The player may elaborate on a point or move on to additional examples, complaints, or reasons.
Two score keepers, one for each player, may be appointed to record the number of pauses the players make.
Repeat with other players.

Example:

Who: sisters, brothers, husband-wife, teacher-student, two motorists.
Topic: clothes, money, a third person, a recent event.

Evaluation:

Discuss the need for concentration of thought.
Elaborate on the ability to think and speak logically and critically by analyzing the arguments.

MARATHON ARGUMENT #1 (Continued)

Teacher Cues:	Setting may be added to the activity. Marathon Argument #2 should follow this activity. Recommended time limit, one minute. Judgment should be based on a willingness to cooperate and the ability to be spontaneous.

LEVEL II

MARATHON ARGUMENT #2

Expected Learning Outcome:	The student will develop the ability to think and speak in a spontaneous situation. The student will improve powers of concentration. The student will become aware of the necessity of listening.
Procedure:	
Diagnostic Question:	Is the student aware of the levels of listening?
Materials and Space:	No materials. Performance space.
Process:	Two players. The preliminaries are the same as for the "Marathon Argument #1." This time, however, as each player argues, the players have the added task of listening to his opponent. Whenever possible, the player should, without stopping, change what is said and turn the opponent's argument into a point in the player's own favor. If score keepers are appointed, there should be two for each player, one to record the pauses and one to note how many times the player capitalized on his opponent's argument. Repeat with other players.
Evaluation:	Analyze the components that favor using an argument to your own favor. Compare the levels of listening with the arguments used.
Teacher Cues:	Setting may be added to the activity. Recommended time limit is two minutes. Judgment should be based on a willingness to cooperate and the abilities to be spontaneous and capitalize on arguments.

LEVEL II

FRIENDLY INSULT

Expected Learning Outcome: The student will become aware of the use of the friendly insult through discussion and improvisation.

Procedure:

Diagnostic Questions: Is the student familiar with the common ritual of an insult between friends?

Materials and Space: No materials.
Rehearsal and performance space.

Process: Conduct a class discussion of what makes an insult and what the purpose of the insult is.

Guide the discussion to a consideration of the friendly insult, or the terms and phrases one would use which normally would be considered offensive but which, because addressed to a friend, become a form of complimentary and proof of acceptance. (Nicknames)

Taboo words and phrases should also be discussed in order to determine what the limits of the friendly insult are and how friendly insults can change into the angry insult.

Direct students to choose partners, and together develop a dramatization of friendly insults, concluding with proving that they are friends.

Have students perform before the class.

Evaluation: Determine the number of different ways friendly insults were used. Delineate how circumstances would alter each insult observed.

Examine the dangers of the friendly insult.

Differentiate how you know how far you can go and when you have gone too far with the friendly insult.

Teacher Cues: Judgment should be based on a willingness to cooperate, the improvisation itself, and the use of the friendly insult as opposed to the angry insult.

LEVEL II

TALKING ANIMALS

Expected Learning Outcome: The student will become aware of tapping creative imagination to create a character in an improvisation.

Procedure:

Diagnostic Question: Is the student aware of the steps to creating a believable character for the stage?

Materials and Space: Film or pictures of zoo animals.
Rehearsal and performance space.

Process:
View a film with the sound off or pictures with no narration of zoo animals.
Direct students to draw from a bowl or box, a name of an animal they have seen.
Students should list physical characteristics of their animal.
Students should list behavioral characteristics of their animal.
To get the "feel" of these characteristics, students may create a pantomime of the animals.
Assign in groups of two an improvisation based on characters who display appearances and personalities like the animal.
Perform before the class.

Evaluation;
Inquire into the difficulties of careful observation on a one time basis.
Differentiate the characteristics that are useable and those that are not useable.
Draw the relationships between animal and human behavior.

Teacher Cues:
The film or pictures may need to be shown again after the students draw.
If still pictures are used, it may be necessary for the student to research the animal.
Appraise the performance regarding the elements of improvisation as well as the development of the character.

LEVEL III

ONE WAY - NO WAY!

Expected Learning Outcome: The student will create and perform an end to a story using improvisation or multiple media.

Procedure:

Diagnostic Questions:
Is the student aware of a complete plot pattern for a story?
Is the student familiar with the terms and forms of multiple media?

Materials and Space:
An unfinished story.
Rehearsal and performance space required.
Media choice available.

Process:
Divide the class into groups of five to seven.
Give each group the same story with the ending missing.
Assign each group to finish the story. If performance is to be an improvisation, give the group rehearsal time before performance.
If the performance is to be media oriented, instruct students to write the story in script form.
Direct each group to present their story in script form using various forms: film, television, radio, expression pantomime, dance, pictoral collage, audio tape, photo essay.
Present the project to the class.

Evaluation:
Compare and contrast the ways each group finished the story.
Examine the reasons for the method of presentation.
Determine the difficulties faced in going from narrative form to the method of presentation chosen.

Teacher Cues:
Students will need direction with media performances.
Assess areas of improvement.

LEVEL III

YOU ARE THERE

Expected Learning Outcomes: The student will enact events surrounding a particular historic occurrence articulating possible motivations behind the characters in the event.

Procedure:

Diagnostic Question: Is the student aware of the need for motivation in character development?

Materials and Space: Research materials related to the event.
Rehearsal and performance space.

Process: Divide the class into groups of five to seven. Have each group select a historic occurrence and research the event.
If improvisation is the mode of performance, have students list the characters and reasons for their actions with a brief scenario for plot. Allow rehearsal time and perform.
If an acting scene is the mode of performance, have students write character sketches and motivation rationales for the characters. Cast and rehearse the script and perform.

Examples: Hitler campaign meeting, writing/signing of the Declaration of Independence, Nixon White House Staff meeting, Mayflower voyage, family during Vietnam War discussing draft or Canada, Carter family after defeat.

Evaluation: Examine the reason for selection of the event.
Compare and contrast predictions of character motivation.

Teacher Cues: Assess areas for improvement in dialogue or motivations.

RESOURCES

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PANTOMIME

Pantomime

Definition

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Resources

PANTOMIME

DEFINITION

Pantomime is communicating an idea or story without the use of words. A Mime is a person who participates in pantomime. Pantomime uses only two of the actor's tools; the body and the imagination. Pantomime is a component of many drama activities and is an excellent way to begin dramatics. It is beneficial because it encourages the use of the entire body, thus relieving the player from having to think of dialogue.

GOALS

To communicate an idea using the whole body without the use of words.

To make use of several different areas of space.

To release body tensions so that poise and self-confidence can result.

To sharpen perception.

To stimulate imagination.

To develop concentration and observation.

To encourage total involvement as players try to be precise in their treatment of the character they are portraying or the object with which they are working.

CUES FOR THE TEACHER

Group pantomime generally should precede individual work because when the entire class works at one time, self-consciousness is replaced by involvement.

Simple, accurate, and precise movements are stressed, rather than vague, half-hearted gestures.

Start with very simple, everyday activities; for example, eating an apple, drinking some water, putting on shoes and socks.

Music can be used to set the mood for a pantomime and to help encourage the pupils to participate.

PROCEDURE:

1. Relaxation and Concentration

   Do a relaxation and concentration exercise.

   Introduce pantomime to the group and ask them to close their eyes to visualize what will be pantomimed.

   Discuss the different ways the body will have to move to achieve the desired effect.

2. Concentrated Activity

   Talk the group through the pantomime, and if necessary, divide the pantomime into sections for more detailed work.

   Allow part of the group to pantomime and the other to observe, then discuss what was effective and working in the pantomime.

3. High Activity

   Allow individuals or small groups to pantomime, with the remainder of the class giving support and applause after each of the contributions.

4. Transition

   Go on to next activity

WORD CUES

observation
concentration
props
imitation
topic outline
dialogue
cliche

imagination
posture
gesture
body movement
detail
plot line

verbal
non-verbal
emotion
stereotype
synchronization
key words
tableau

STATUES

Expected Learning Outcome: The student will develop concentration and observation in communicating an idea using the whole body without the use of words.

Procedure:

Diagnostic Question: Does the student know observation is the key to pantomime?

Materials and Space: No props needed.
Open space required.

Process: Divide the class into two groups, the players and the observers. Have one group participate in a pantomime activity while the other group acts as observers.

Direct the players to move to areas of the room where they can stretch their arms without touching another person. Tell each player to stay within his own space while pantomiming.

Instruct players to think of some type of occupation, or a sport, or whatever might be appropriate at the time, and pantomime an activity related to the topic chosen. Tell students to begin their activity and to continue until they hear the word "freeze." Instruct them to "freeze" in the action when they hear the word.

Have the observers guess the activities which have been pantomimed while the players are in "freeze" position. Switch players and observers and repeat the activity.

Example: Students may demonstrate a batter swinging at a ball, a football player punting, a bus driver driving, a typist.

Evaluation: Compare the variety of guesses and reasons for different interpretations.

Discover the relationship between observation and pantomime.

STATUES (Continued)

Teacher Cues:	If the class is large, divide into two groups of players and two groups of observers. Move among the groups. Vary the game by having students pantomime animals or other applicable categories. Grading should be considered as to participation, creativity, and a willingness to cooperate.

REFLECTIONS

Expected Learning Outcome: The student will demonstrate spontaneous, coordinated use of the body by mirroring the movements of a partner.

Procedure:

Diagnostic Question: To what degree do people imitate the actions of others?

Materials and Space: No props needed.
Open space required.

Process: Have students pair off, one serving as leader, the other as mirror image, then move to various areas of the room. The partners should face one another and look directly into each other's eyes, or choose a concentration spot near the face.

Example: "Leader, begin to move very slowly; mirror image, reflect the movement as it happens. Keep looking directly at the concentration spot or into each other's eyes. Keep movements simple and slow. The leader should not be obvious to an observer. Don't try to trick each other."

Evaluation: Analyze why concentration and coordination of movements are very important.
Compare the difficulties in imitation when a lack of concentration occurs.

Teacher Cues: Half the class may serve as observers if the space is limited.
Have partners switch roles after a few minutes. Each student should have the opportunity to be the leader and the follower.
Grading should be considered as to participation, creativity, and a willingness to cooperate.

MOVE ME

Expected Learning Outcome: The student will identify bodily action through illustrations.

Procedure:

Diagnostic Question: Does the student know that posture, gesture, and movement are included in bodily action?

Materials and Space: Advertisements illustrating bodily action.
No specific space required.

Process: Assign students to bring advertisements illustrating bodily action from newspapers or magazines.
Have students evaluate the advertisements in small groups.

Evaluation: Discover how the carriage of body, movement of head, hands, arms, and changes in position of the entire body, such as turning or walking relates to the message.
Answer the following questions:
What is the form of bodily action used in each advertisement?
What *is* the message (theme) of the advertisement?
How does the bodily action reinforce the message?

Teacher Cue: If having students collect advertisements is not feasible, the teacher can collect them. Keep advertisements in folders for easy access.

LEVEL I

READ ME

Expected Learning Outcome: The student will demonstrate communicating a message through non-verbal means.

The student will discover the impact of emotion in non-verbal communication.

Procedure:

Diagnostic Questions: What is the importance of gesture and body movement in communication?
Can a person say one thing and really mean something else?
How can you learn to read an emotional message even when the verbal message is different?

Materials and Space: Pictures of people expressing various moods and emotions.
Open space required.

Process: Show pictures and discuss non-verbal communication with students. Have students pantomime the following emotions in unison or singly:

happiness
disgust
boredom
dislike
sympathy
joy
laughter
loneliness
frustration
cunning
doubt
fear
hatred
unrest
sorrow
love

Divide students into pairs and have them communicate statements through gesture.

Example:

What do you mean?
I'm getting impatient!
I've got a deal you can't pass up.
Come here.
Go away.
Want to hear a secret?
I'm so tired.
I'm so bored.
I'm full.
I'm shocked.
I'm thinking.
I don't know what to do.
How funny.
My feet hurt.
I saw the cutest boy or girl.
Did you see what I saw?

READ ME (Continued)

Evaluation:	Discover stereotyped movements that always are interpreted the same. Discover movements that must be taken in context.
Teacher Cues:	Players can develop their own statements. Grading should be considered as to participation, a willingness to cooperate and correctness of non-verbal movement.

TRAPPED

Expected Learning Outcome: The student will learn the development of a story through imagination and body movement.

Procedure:

Diagnostic Questions: Does the student comprehend the importance of a beginning, a development, and ending in a story?
Does the student know a simple topic outline?

Materials and Space: Activity Outline.
Performance space.

Process: Discuss outlining with the student.
Have student prepare an outline for a one minute pantomime.
The student is trapped and must make believe efforts to escape using the entire body.
Have students include in their outline the following information:

name the place where trapped,
the reason for being trapped,
the size and shape of the enclosure.

Have the student turn in the written outline before performing.

Evaluation: Stress the importance of detail in non-verbal communication.
Discover the necessity of a complete story for understanding.

Teacher Cues: Grading should be considered as to completeness of outline, believability in role, concentration, creativity, and use of total physical movement.

LIP SYNC

Expected Learning Outcome: The student will demonstrate synchronization in verbal and non-verbal communication.

Procedure:

Diagnostic Questions: Does the student understand the term synchronization?
Does the student realize the importance of coordinating movement with the verbal message?

Materials and Space: Record or tape.
Performance space.

Process: Have the student patomime to record after having practiced and rehearsed the actions, physical movement and mouthing beforehand.

Evaluation: Appraise the importance of practice for coordination and definite movement and portrayal.

Teacher Cues: The use of "Lip Sync" for television performances could be stressed.
The record should be chosen by the student preferably with singing.
Characterization of singer should be considered by the student.
Grading should be considered on definite movement, coordination, and a convincing character portrayal.

ADDITIONAL ACTIVITIES

Cut out a picture.
Break eggs into a skillet.
Balance a book on your head.
Sit down at the piano and play a song.
Search for house key in purse or pocket. Find it and unlock the door.
Cast for a fish, catch one, then reel it in.
Change a light bulb.
Swing at a ball and miss it.
Pick roses.
Arrange flowers in a vase.
Set the table for dinner.
Dribble a basketball.
Jump rope.
Turn on the water hose and water the flowers.
Brush teeth.
Comb hair.
Wash hands.
Eat an ice cream cone as it is melting.
Eat a hot dog and spill mustard.
Peel and eat a banana.
Thread a needle.
Shovel snow.
Put a letter in an envelope, then seal it.
Manipulate a Yo-Yo.
Wrap a package.

A guessing game where the players pantomime opening something, revealing the package to the audience by their movement, either by how they open it or what they do with the contents.

safety pin
candy bar
can of paint
watermelon
bottle of catsup
walnut
letter
package of coughdrops
woman's purse
safe

jar of pickles
jar of peanut butter
first aid kit
sewing kit
doctor's bag
record album
box of Cracker Jacks
box of kittens
jewelry box
lunch box

LEVEL II

THREE WAY MIRROR

Expected Learning Outcome:	The student will demonstrate spontaneous, coordinated use of the body by mirroring the movements of three partners.
Procedure:	
Diagnostic Question:	Does the student understand the high degree of concentration needed in multiple observations?
Materials and Space:	Assign students to groups of four. One student is the initiator and the other three are reflectors surrounding him/her like the three way mirrors found in department stores. Instruct players to begin the activity and to continue until they hear the word "switch." At that point, the reflection to the left of the initiator becomes the new initiator.
Evaluation:	Discover the difficulties in observation when the focal point changes. Stress the power of concentration needed to observe many actions at once.
Teacher Cues:	Groups should be changed often. Grading should be considered as to participation, creativity, and a willingness to cooperate.

TV CHARADES

Expected Learning Outcome:	The student will discover key words in a plot line and demonstrate these words through non-verbal communication.
Procedure:	
Diagnostic Questions:	Is the student familiar with a plot line? Does the student know the accepted rules of charades?
Materials and Space:	No props needed. Performance space required.
Process:	Assign the student to watch a situation comedy (30 minutes in structure) on television. Have the student develop a plot line of key words for the comedy of no more than fifteen words. Have students act out each key word in front of the class. Allow the observers to guess the key words using a charade format. Choose two or more students to record the correctly guessed key words to be read following the performance.
Evaluation:	As the performances progress, discover the key words that can be readily guessed by one movement.
Teacher Cues:	A three minute time limit is suggested. Evaluate on completed plot line in time allowed, choice of key words and actions used to communicate them non-verbally.

ADDITIONAL ACTIVITIES

Try to enter a phone booth. The door is jammed. Drop in money, lift the receiver and dial.

Pick up rocks and load them into a wheelbarrow. Push it slowly. Dump the rocks in a pile.

Lift a container of garbage which has an unpleasant odor from sitting several days. Carry it to the garbage can and empty it.

Climb a ladder, then walk a tightrope. Walk unsteadily, almost losing your balance several times.

Enter a kitchen, smell some cookies just ready to be taken from the oven. Carefully remove them, then lift a cookie off the cookie sheet with spatula. Take a bite and burn your mouth.

Run after a puppy, pick it up and pet it. Then put a collar around its neck and attach a leash.

Climb over a fence and rip your clothes as you go over the top. Run home, trying to cover the ripped place with your hands.

Take off a ring to show a friend. Drop it in the grass which is high. Search through the grass to find the ring.

Arrange flowers in an expensive vase. Lift the vase, then drop it and show that you are horrified as it breaks.

Attempt to pick a small splinter from your finger with a needle.

Try on some old hats you found in a box. Look at yourself in the mirror and change your expression to fit each hat.

Try to cross the street quickly during the rush hour, even though you are an elderly person who has to use a cane.

Pick up a baby who is crying. Try to quiet the baby by patting, rocking, making faces. Look relieved when the baby finally quits crying.

Jump out of bed, turn off the alarm and run to the window. Separate the curtain and discover to your dismay that it is raining. Show that you are upset by stamping your foot, sitting on the bed with your head in your hands.

Prepare for a hike, strap on a backpack and begin the hike. Hear suddenly a hissing sound. Look down and see a large snake coiled and ready to strike. Shrink back horrified.

Have actors pantomime the following activities in small groups: walking, running, jumping, hopping, and crawling. Direct the remainder of the class to clap the rhythm of the movements. Discuss the natural rhythm of the movements after they are pantomimed, then encourage actors to pantomime the same movements in slow motion. Movements can be accompanied by suitable music. Discuss the need for increased control of the body when natural rhythms are slowed. Reverse the movement, having participants move as fast as they can. Compare the difficulty of moving very quickly to that of moving in natural rhythm.

Seat students on the floor in a large circle. Give the following instructions: "Today we are going to pantomime some things we like to do and can do well. We are all important in different ways. One person is important to his baseball team because he's a good short stop, another is important to her mother because she has a good memory and can run errands so well. So each of you is important to someone in some way. Think about it for a moment before we begin. Then I will choose volunteers to pantomime. After each pantomime, we'll try to guess what your 'thing' can be."

Discuss with actors the difference between the movements of a rusted tin soldier and the movements of a straw man who has no bones. Then divide the class into two groups. Have one group pantomime straw men while the others observe. Then let the second group pantomime the tin soldier while the first group observes.

Have actors participate in, "Animal Walk, Animal Talk." Read a story or poem about animals. Have them listen to and identify the names, actions, and sounds of the animals. Encourage response with animal sounds at appropriate times as they listen to the story. Elicit from class the names, sounds, and actions of the animals after you have read the selection. List their responses on the chalkboard. For example, pig-oink-wallow. Allow students to take turns acting the roles of various animals or have the class divide and act out animals in groups.

Instruct actors to close their eyes and dream of their favorite place. Say to them: "Make believe you are in your favorite place. Think about what you would like to do there. When I say, 'Pantomime,' open your eyes and pantomime what you would like to do in your favorite place. Make sure your pantomime is exact." Give actors time to visualize, then have them do their pantomimes simultaneously.

Have students pantomime holding a tiny puppy. Use the following as a guide: "Pretend that I have a tiny puppy in my hands. He is brown with white spots. He is a cuddly little thing, but I have to hold him carefully because he's so small. I am going to give this imaginary puppy to one of you. Hold him carefully and stroke his hair gently. When you have had an opportunity to do this, pass him to the person sitting next to you."

Seat actors in a large circle. Tell them they are to imagine they're in a room which suddenly begins to shrink, that the walls are moving in, and there is no way out. Allow them to pantomime this activity in small groups in the center of the circle. Stress that facial expressions, gestures and dialogue should portray the emotions of someone who is trapped.

Have students play, "Follow the Leader," to musical accompaniment. Select a leader to imitate an animal and have the class follow his movements as precisely as possible.

Have students pantomime manipulating materials of varying weights.

Lift a heavy rock.
Pick up a feather and stick it in your hair.
Find a quarter and put it in a candy machine.
Lift a bucket of water, carry it awhile, then pour it out.
Catch a grasshopper and put it in a jar.
Catch a frog.

Have students pantomime synonyms. Let the other players guess the synonyms.

quick and fast
strong and mighty
look and see
listen and hear
small and tiny
thin and slim
hard and solid
keep and save
shy and timid
shout and yell
rich and wealthy
wise and intelligent
groan and moan
gift and present
honest and truthful
price and cost

Have students pantomime antonyms. Let the other players guess the word being acted out and another that means the opposite.

stand and sit
open and close
north and south
over and under
accept and reject
continue and cease
bright and dull
fancy and plain
gentle and rough
happy and sorrowful
gain and loss
famous and unknown
winter and summer
hit and miss
proud and humble
dangerous and safe
few and many
collect and scatter
crooked and straight
top and bottom
dry and wet
interesting and boring
serious and funny
wrong and right
all and none
mountain and valley

MOTION PICTURE STILLS

Expected Learning Outcome: The student will learn to capture the essence of a line of dialogue with a spontaneous tableau.

Procedure:

Diagnostic Questions: Is the student familiar with old time silent movies?
Is the student aware of accepted body movements that convey a message?

Materials and Space: Old movie still pictures, chair. Performance space required.

Process: Show students old movie stills. Have them make up crazy captions for each still. Explain that the activity to follow is based on crazy captions in reverse. The picture will be created after a caption is given.

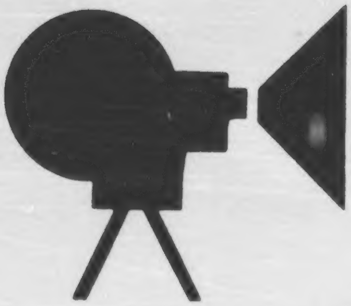
Begin with two players. They should stand in front of the observers. They are to only use their body and a chair as a prop. Everyone in the audience should close their eyes. With eyes closed, observers should call out lines of dialogue, cliches, or advertising slogans.

The two players must immediately strike a pose that is appropriate for the line. When they have done so, call "open." The observers then open their eyes and look at the tableau. Call "close" and again someone calls a second line, the players pose, and call "open." As the procedure is repeated many times, the players should strike a pose with greater speed so that the opening and closing of eyes has a flickering effect.

Example: Sample lines of dialogue:
"Only her hairdresser knows for sure."
"A little dab will do you."
"We can't keep on meeting like this."

MOTION PICTURE STILLS (Continued)

Evaluation:	Compare the importance of the proper blending of verbal and non-verbal communication needed for understanding.
Teacher Cues:	Repeat activity with different players. Grading should be considered as to participation and a willingness to cooperate.



RESOURCES

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ACTING

Acting

Definition

Goals

Word Cues

Basic Acting Areas

Technical Acting Areas

Body Positions

Theatrical Movement

Sample Activities

Musical Stage	Level I
Plot a Stage	Level II
Blocking Patterns	Level II, III

Standard Stage Shorthand

Sample Activities

Blocking Shorthand	Level I, II, III

An Actor's Role

Acting Method

Sample Activities

Identity Search	Level II, III
Projected Glossary	Level I, II, III
Feel It or Not?	Level II, III
Hear It, See It, Feel It	Level I, II
Acting Scenes	Level II, III
Plot Pattern Form	Level I, II, III
Character Analysis Form	Level II, III
Stanislavski If Test	Level II, III
Sample Acting Scene Evaluation	Level II, III
Acting Scene Resources	
By Yourself	Level III
Monologue Resources	

Glossary

Resources

Acting

DEFINITION

Acting is reacting to life and man's situation. Acting mirrors life, and through recreating a portion of that on the stage, experience can be lived vicariously.

This unit provides learning experiences for the student actor which utilize his or her inner and outer resources.

GOALS

To further develop all goals discussed in the pantomime and improvisation units.

To plot a stage into nine areas and eventually into fifteen areas.

To memorize and play a straight role in a plausible manner.

To play a plausible character role.

To identify and eliminate negative movement on stage.

To understand play structure as it differs from other forms of literature.

To understand the plot pattern of a play through character analysis.

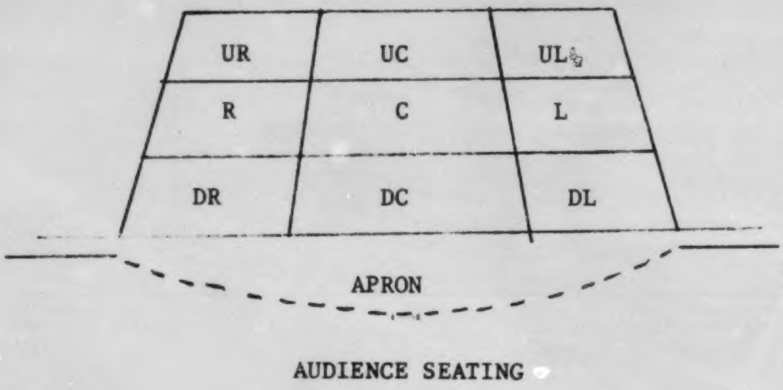
To become familiar with Stanislavski's method acting and the James-Lange theory of acting.

To develop a sense of character analysis through motivation rationale.

WORD CUES

acting areas
body positions
cross (X)
counter-cross (CX)
blocking
memorize
stage areas
stage movement
X - center stage
sensory perception
emotion recall
observation
concentration
Constantin Stanislavski
The Method
Tyrone Guthrie
straight role
character role
plausible
plot pattern
character analysis
rationale
protagonist
antagonist

BASIC ACTING AREAS


UR
UC
UL
R
C
L
DR
DC
DL
APRON
AUDIENCE SEATING

KEY: U - UPSTAGE (away from the audience) D - (toward the audience)

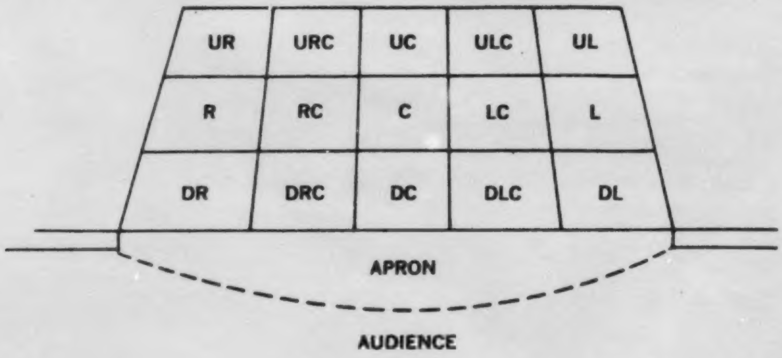
R - RIGHT (ACTOR'S right facing the audience)

L - LEFT (ACTOR'S left facing the audience) C - CENTER (of the stage)

APRON - the area in front of the curtain

The downstage area is stronger by position for an actor than the upstage area. Stage right is stronger for a scene than stage left because the audience is conditioned to look left to right in reading.

TECHNICAL ACTING AREAS

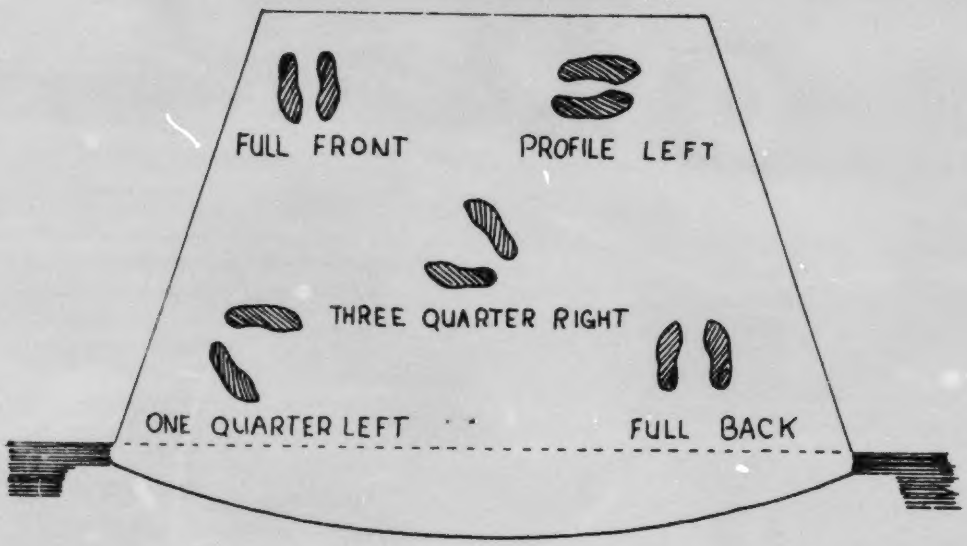

UR
URC
UC
ULC
UL
R
RC
C
LC
L
DR
DRC
DC
DLC
DL
APRON
AUDIENCE

These areas are used when acting on a larger stage. The addition to the basic acting areas are: URC - up right center ULC - up left center

RC - right center LC - left center

DRC - down right center DLC - down left center

BODY POSITION



There are five basic body positions.

One quarter - to share a scene with another actor.

Full front - used for important lines or announcements.

Profile - used for scenes with intense emotions such as quarreling, also for comic effects.

Three quarters - used to give the attention to another actor, usually when one has a long speech.

Full back - used in special cases such as fantasy plays.

One quarter, three quarter and profile positions can be turned toward the right or left. When kneeling on knee, the downstage knee should be down. Gestures should be made with the upstage arm.

Theatrical Movement

Stage crosses - straight crosses should begin with the foot away from the audience. This keeps the body toward the audience. It is generally best to avoid moving when some other character is speaking. The moving character dominates. If the character is crossing and speaking at the same time, then walk in front of other characters.

Counter-cross is used to adjust the position of one character to another. This is sometimes used by the director to adjust the stage picture. A counter-cross can be used to keep one actor from covering or blocking the audience's view of another character.

Blocking - the basic movement of the actors from one stage picture to the next. The stage picture must add to the plot as well as be functional and artistic.

Actors' movements should communicate character and relationships of characters. As an example, a grouping of actors on a bench would show they are of one family.

A center of interest can catch and hold an audience's attention. The center of interest can be achieved through body positions (see diagram), and levels such as platforms, stairs or actors' bodies. To achieve eye focus, an element of blocking, the audience will look where the actors are looking.

In achieving desired focus, straight lines are seldom used because they are unnatural, except for some fantasy plays and soldiers marching. The most effective stage picture is the triangle. The eyes of the audience travel along either side and focus on the figure at the apex. Generally the apex is upstage with the downstage characters turned in three quarter positions.

Other basic movement rules: Movement is usually not made while another character is speaking on stage. All movements should have motivation. Any superfluous movement on stage tends to distract rather than add to characterization. Movement should not be overdone without reason and unless the situation calls for hidden movement all actors should be seen by the audience when moving.

LEVEL I

MUSICAL STAGE

Expected Learning Outcome: The student will memorize nine stage areas and demonstrate movement in the areas.

Procedure:

Diagnostic Question: Does the student know the stage is basically divided into nine acting areas?

Materials and Space: Stage or large open space.

Process: After presenting the nine basic stage areas, direct students to play a game of musical stage. Mark a stage on the floor with masking tape. Place an "X" for center stage. Most students will automatically know where center stage is. Place eight students, one each in the other stage areas. Play music and have students rotate on the stage until the music stops. Each student must stop in the nearest stage area. When asked, the student tells the stage area he is in. If correct, the student chooses another student to take his place. If incorrect, the student remains in the game until the correct answer is given.

Example: Refer to basic stage areas diagram.

Evaluation: Differentiate between actor's right and left, upstage and downstage.

Teacher Cues: The body positions may be aded to the game. Judgment is based on willingness to cooperate and accuracy of the movement.

PLOT A STAGE

Expected Learning Outcome: The student will memorize fifteen stage areas and eight body positions and demonstrate movement on the stage.

Procedure:

Diagnostic Questions: Does the student know the stage is technically divided into fifteen acting areas?
Does the student know the eight body positions?

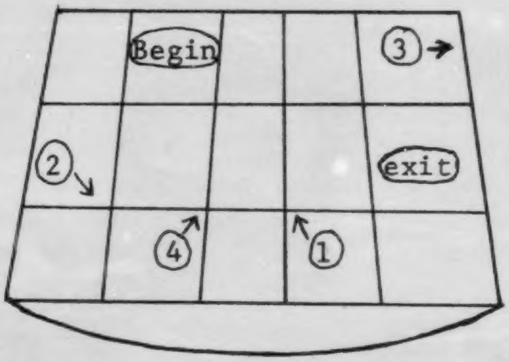
Materials and Space: Stage or large open space.
No materials needed.

Process: After presenting the fifteen acting areas and eight body positions, plot a movement activity for each student.

Example: Directions: (X stands for a cross or movement on stage)

1. Begin URC X DLC ; stand in a 3/4 R position.
2. X R ; stand in a 1/4 L position.
3. X UL ; stand in a R profile position.
4. X DRC ; stand in a 3/4 position.
5. Exit L .

Individually plot the stage for each student in the class. The circles stand for the area directed to move; the arrows stand for body position.



PLOT A STAGE (Continued)

Evaluation: Compare difficulties met when moving on stage.

Teacher Cues: Evaluate performance on crosses executed accurately and confidently and body positions assumed accurately and with poise.

LEVEL II, III

BLOCKING PATTERNS

Expected Learning Outcome:	The student will demonstrate the ability to block actors on a stage. The student will identify and eliminate negative movement on stage.
Procedure:	
Diagnostic Questions:	Is the student familiar with the term blocking? Is the student aware of the necessity of a counter-cross?
Materials and Space:	Stage or large open area. No materials needed.
Process:	Fifteen students take positions on the stage, one in each acting area. A sixteenth student suggests a blocking pattern, such as: The student from down right exchanges positions with the student up center. Direct the students to shake hands as they pass through center stage. The remaining students comment on the accuracy of the movement. Employ each student to plan a blocking pattern for three to five characters so each exchanges positions and makes entrances and exists and counter-crosses. Remaining students comment on the accuracy and economy of the movements.
Example:	Refer to technical state areas diagram.
Evaluation:	Formulate blocking strategies for economy of movement. Reiterate the need of a counter-cross.
Teacher Cues:	Let students who created the blocking patterns evaluate those following the movements. Evaluate the students who created the blocking pattern based on logic and the criteria for stage movement.

STANDARD STAGE SHORTHAND

The following symbols are widely used for listing movement in a promptbook and for the actor when marking his or her script during blocking rehearsals.

CX - counter cross
X = Cross, usually two or more steps
X5 = Cross, five steps
EnU = Enter using upstage entrance
ExR = Exit right stage
EnL1 = Enter number one entrance, left stage (Entrances often are numbered, especially if there are more than one on the same side of stage.)

When the stage is arranged with furniture, directors allude to the various pieces because they serve an immediate and convenient orientation.

XUL settee = Cross up left of settee
XDR table = Cross to down right of table
XU fire = Cross to up stage end of fireplace

XUL = Cross up left
XDRC = Cross down right center

Various symbols are employed to signify "sit" or "rise," but a convenient set is the use of the arrow:

↓ chL table = Sit in chair left of table
↑ Xch2 = Rise, cross to chair number two

Some directors who use arrows to indicate other types of movement prefer to write out the complete words, "sit" and "rise," and thus avoid possible confusion. Other uses for the arrow are for turns:

↙ = open turn (front of body faces audience), from left to right
↘ = Open turn, from right to left
↗ = Closed turn (front of body away from audience) from right to left

Positioning also can be indicated by a symbol. A shaftless arrow is convenient, the point of the arrow indicating the nose of the actor. (The bottom of the page always represents the location of the audience.)

∨ or FF = Full front
〉 or ¼L = One-quarter left
> or ½L = One-half left or profile left
⌝ or ¾L = Three-quarter left
∧ or FB = Full back

The character's initial can be inserted in the arrowhead to indicate accurate relationships. A typical entry in the director's prompt book might look like this:

Fk. ↗ XL table F> = Frank, closed turn, right to left, cross to left of table, assume a one-half left position.

BLOCKING SHORTHAND

Expected Learning Outcome:	The student will learn to write accepted shorthand for the blocking of a character in an acting scene or production.
Procedure:	
Diagnostic Questions:	Does the student know shorthand blocking symbols? Does the student know the reason for using shorthand in writing character blocking?
Materials and Space:	Shorthand symbols. A scene from a script.
Process:	Dictate blocking to the student for a character in a scene. Allow the student sufficient time to write the blocking in shorthand in the margin to the left or right of the script.
Evaluation:	Collect the scripts and check the student's work.
Teacher Cues:	Allow for understandable variations, since the actor is the one who will use the shorthand. Extend the activity by allowing students to dictate blocking to each other.

AN ACTOR'S ROLE

The two basic types of roles played by an actor are: *straight* role - like the actor in appearance and personality, and *character* role - unlike the actor in appearance and personality.

There are also different kinds of roles. These include:

leading role - the protagonist or main character who establishes the theme of the play.

supporting role - the antagonist or a large role that is initial in the conflict of the play.

cameo role - usually a small character role necessary to the action of the play.

bit part - small speaking role.

walk-on - small non-speaking role.

It is important to establish from the beginning that in acting there are really no small roles. "Small" denotes not important. All roles, no matter what size or number of lines, is important to the overall conveyance of the play.

ACTING METHODS

The emergence of methods to aid in acting developed from portraying emotion. Since emotion is considered the most crucial aspect in the actor's craft, countless theories and techniques have been developed, with many noted theatre authorities advocating diverse ideas on achieving emotional response. Constantin Stanislavski, of the Moscow Art Theatre, believed that the actor should concentrate on the thoughts and the inner psychological workings of the character. While Stanislavski also stressed the need of a disciplined voice and body, his early followers only emphasized the internal aspect. Consequently "The Method" is frequently identified with the idea that if you know your character's thoughts, the proper vocal and bodily expression will naturally follow. Opposing this internal approach is the James-Lange theory, supported by the dynamic American director Tyrone Guthrie of the Guthrie Theatre in Minneapolis. The James-Lange theory teaches that certain body positions, when assumed, will automatically result in a corresponding emotion. For example, if you put your shoulders back, your head up, and smile, the emotion of happiness will follow.

Today most teachers of acting and most professional directors choose a middle course between the extremities of these two theories. Therefore, effective emotional response depends upon both internal and external development. An actor then accomplishes this development by following three basic steps:

Recalling a past emotional experience;
Transferring the recall to the character's part;
Heightening the response and action for communication to an audience.

IDENTITY SEARCH

Expected Learning Outcome: The student will report self perceptions to others verbally and non-verbally; comparing feelings about self with perceptions of others.

Procedure:

Diagnostic Questions:

Is the student aware that to become a good actor he must first analyze self perceptions?

Is the student aware that the only tools used by an actor are the voice, the body, and imagination?

Materials and Space:

A large number of pictures from magazines showing various well known people, or types, athletes, and models.

"Identity Search" handout for each student.

Reporting space required.

Process:

Display the pictures.

Ask students to choose a picture that represents some aspect of the way they would answer the question: How do you see yourself?

Distribute the handout. Instruct the students to fold a sheet of paper in half, and write their names at the top left hand side.

Assign partners and have them write their names at the top right hand side of the sheet.

Have the students answer the questions; first for self then for their partners.

Let students discuss the questions and come to conclusions.

Have the students select one picture that is representative of their identity and explain why it was chosen.

Example:

Identity Search handout.

Are you ...
  more like a teacher or more like a student
  more yes or no
  more religious or irreligious
  more political or apolitical
  more like the country or the city
  more like the present or the past

IDENTITY SEARCH (Continued)

more a leader or follower
more physical or mental
more an arguer or "agree-er"
more establishment or anti-establishment
more like a paddle or a ping pong ball
more like a typewriter or a quill pen
more like a tortoise or a hare
more like velvet or suede
more like meat and potatoes or more like dessert

Evaluation:

How many ways did some aspect of verbal or non-verbal communication contribute to the personality judgments that were made?
When there was disagreement, how was it resolved?
How can stereotypes such as these be useful?
How can they be dangerous? What can we do about them in our daily lives?

Teaching Cues:

Some discussion of terms in the identity search may be necessary.
Since you will be the director-guide, you may wish to complete the identity search for yourself an example for the student's observation and use in the activity.

LEVEL I, II, III

PROJECTED GLOSSARY

Expected Learning Outcome: The student will become familiar with the terms used in acting and play productions.

Procedure:

Diagnostic Questions: Does the student know the meaning of terms used in acting and play production?
Is the student aware of the language used by the actor and artists involved in play production?

Materials and Space: Glossary (see end of unit).
Classroom space required.

Process: Using the glossary given in this unit, assign the students to memorize the meaning and spelling, if desired, of twenty to twenty-five terms per week.

Evaluation: The evaluation could be in the form of a matching-correct the spelling format.

FEEL IT OR NOT?

Expected Learning Outcome:	The student will become familiar with Stanislavski's Method of acting and the James-Lange Theory of acting.
Procedure:	
Diagnostic Questions:	Is the student familiar with both approaches of acting? Is the student aware that the approaches are opposite and can be combined to produce a plausible approach to acting?
Materials and Space:	A short script with two characters preferrably showing emotion of some kind. Rehearsal and performance space.
Process:	Assign two pairs of students to present the same scene, one applying The Method and the other applying The Theory. Instruct each pair to follow the directions in the script. The script need not be memorized at this point. Direct students using The Method to try to internalize the characters, understand them and be them. Direct students using The Theory to externalize the characters. Concentrate on the movement and the dialogue. Perform before the class.
Evaluation:	Which scene seems more believable? Why? Can the two approaches to acting be combined to form a more plausible approach?
Teacher Cues:	Students chosen should be of equal talent. This activity is a discovery activity and should not be judged with the exception of a willingness to cooperate.

LEVEL I, II

HEAR IT, SEE IT, FEEL IT

Expected Learning Outcome: The student will become aware of sensory perception, emotion, and observation needed to learn human characteristics they may reproduce on stage.

Procedure:

Diagnostic Questions:

- Is the student familiar with the need for careful observation needed to implement character creation?
- Is the student familiar with the importance of sense recall and emotional response needed in character creation?
- Is the student aware of the high degree of concentration needed in character creation?

Materials and Space:

- No specific materials needed.
- Rehearsal and performance space required.

Process:

- Choose activities in pantomime and improvisation that implement senses, feelings, observations, and motivations.
- Direct students to participate.

Examples:

- _Prompt Book for Teaching the Art of Speech and Drama to Children_, Sensory Awareness, Pantomime, Improvisation Units, Tulsa Public Schools.
- _The Dynamics of Acting_, Snyder, Drumsta activities following Scene Two and Scene Four.
- _Basic Drama Projects_, Fran Everett Tanner, Clark Publishing, Inner Resources Section.
- _Creative Communication_, Tanner, Creative Theatre Section.

Teacher Cues: Helpful hints will follow these activities.

LEVEL II, III

ACTING SCENES

Expected Learning Outcome:

The student will memorize and play a straight role in a plausible manner.
The student will memorize and play a character role in a plausible manner.
The student will comprehend the plot pattern of a play through character analysis.
The student will develop a sense of character analysis through motivation rationale.
The student will comprehend formal play structure as it differs from other forms of literature.
The student will translate stage movement as it applies to a formal script.

Procedure:

Diagnostic Questions:

Does the student know the difference between a straight role and a character role?
Is the student familiar with a basic plot pattern for a play? (See plot pattern outline.)
Is the student familiar with the elements necessary in character analysis? (See character analysis.)
Does the student understand basic blocking and additional stage business?

Process:

Assign the students short acting scenes with two or three characters of equal development.
Cast the roles.
Instruct students to read the scene aloud to each other.
Assign students to complete a plot pattern outline for their scene.
Assign students to complete a character analysis sheet for their character. Stress the importance of inference while completing the analysis.
Assign the students the Stanislavski "If Test" for abstract characterization. (See "If Test.")
Direct students to block their scene.
Instruct students to memorize lines and blocking at the same time.
Perform the scene before the class.

ACTING SCENES (Continued)

Evaluation:	See Evaluation Sheet.
Teacher Cues:	Longer scenes should be assigned for more advanced students. Scenes with more than two or three characters usually contain walk-ons or small parts not suitable for equal development to the other characters. A critique sheet for each student should be completed.

LEVEL II

PLOT PATTERN FOR SCENES

Use the format below. Use your own paper; in ink and manuscript form.

I. Opening Situation

  A. Setting - time (year), place, time of day.

  B. Characters - describe physically and emotionally those in beginning of scene only.

  C. Situation - tell what is happening at the start of the scene.

II. Rising Action

  A.
  B.
  C.
  D.
  E.
  F.
  G.

    1. Incidents as they happen in order to change the situation.
    2. New characters' descriptions as they enter.
    3. Problems and complications as they develop.

III. Climax - The high point or turning point for better or worse. Usually one sentence. (In some acting scenes the climax is the end of scene)

IV. Falling Action - (none if climax is the end of scene)

  A.
  B.

    problems or complications resolved

V. Conclusion - the very end. (Same as climax if climax is the end of scene)

CHARACTER ANALYSIS

Play ______________________________ Character __________________

Type of Role ______________________ Type of Drama ______________

I. In a paragraph describe your character's external identifying characteristics. (appearance - height, weight, hair, color.)

II. In a separate paragraph describe your character's internal identifying characteristics. (personality - attitude toward self and others.)

III. Character Motivation. Answer completely the following questions about your character. A yes or no answer deserves 0 credit. Include the why for each answer. Incorporate the question into the answer.

A. What does your character do for a living? (job)
B. How does your character pass his leisure time?
C. What does your character like?
D. What does your character dislike?
E. What do the other characters say about your character?
F. What does your character say about himself? Is he lying or does he mean it?
G. What is your character's relationship to the others in the scene?
H. How does your character feel about the other characters?
I. What does your character really want out of life?
J. What is your character willing to do to get what he wants? Explain.
K. Does the character's beliefs or personality change during the scene? Explain.
L. Preceding this scene, where did the character come from and why?
M. Why has your character entered this scene?
N. Is the character familiar with the setting he has entered? Why?
O. Why does the character leave this scene? If the character does not leave the scene, what do you suppose he will do following this scene and why?

IV. Character Summary

This character is basically a ________________ person

motivated by ______________________ whose main interest

in life is __________.

LEVEL II, III

Name ______________________________

Speech __________, Period __________

Date ______________________________

Stanislavski "If" Test

Play ____________________ Character ____________________

Select a specific item in each category that is representative of your character and explain why it relates to your character.

If your character were one of the following, what would he be and why? (Support by information gained in character analysis.)

1. An animal __________________ because

2. A piece of furniture ____________________ because

3. A mineral ___________________ because

4. A color __________________ because

5. A plant ___________________ because

6. A vegetable _______________ because

7. A fruit ________________ because

8. A beverage ________________ because

9. A lifeless object _______________ because

10. A room in a house ______________ because

SAMPLE ACTING SCENE EVALUATION (200 pts.)

NAME ____________________ DATE ____________

SCENE FROM ____________________ CHARACTER ____________

PARTNER(S) ________________________________

	A	B	C	D	F	0
INTRODUCTION						
TITLE/AUTHOR	5	4	3	2	1	0
SETTING	5	4	3	2	1	0
CHARACTERS	5	4	3	2	1	0
SITUATION	5	4	3	2	1	0
DELIVERY						
VOICE PROJECTION	10-8	8	7	6	5	0
DICTION, ARTICULATION	10-9	8	7	6	5	0
RATE	10-9	8	7	6	5	0
MOVEMENT						
BLOCKING	20-18	17-16	15-14	13-12	10-5	0
BUSINESS	10-9	8	7	6	5	0
IN CHARACTER (MOTIVATION)	10-9	8	7	6	5	0
CHARACTERIZATION						
BELIEVABLE	20-18	17-16	15-14	13-12	10-5	0
CONSISTANT	20-18	17-16	15-14	13-12	10-5	0
MOTIVATED	20-18	17-16	15-14	13-12	10-5	0
REHEARSAL GRADE	50-45	44-40	39-35	34-30	20-10	0

GENERAL COMMENTS:

TOTAL __________

GRADE __________

(This evaluation sheet helps subjective grading of an art form. As the performance progresses the teacher should circle the appropriate amount of points earned. The introduction is actually the opening situation of the plot pattern that precedes this evaluation. Since acting scenes take rehearsal time, usually two to three weeks in class, the evaluation also includes grading for the time used in class.)

200-180 = A
179-160 = B
159-140 = C
139-120 = D
119---- = F

ACTING SCENE RESOURCES

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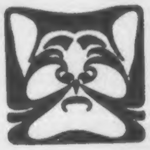

LEVEL III

BY YOURSELF

Expected Learning Outcome: The student will memorize and play a one-person scene in a plausible manner.

Procedure:

Diagnostic Questions:
- Is the student aware that a one-person scene affords a greater opportunity for characterization?
- Does the student understand the importance of the pause in the portrayal of a one-person scene?

Materials and Space:
- A selection wherein the conversation of only one person is given.
- Rehearsal and performance space.

Process:
- Assign the student a monologue, or allow him/her to choose from various monologues.
- Instruct student to follow the same basic indepth process for developing a character as would be completed in a multiple character scene.
- Direct the student as to movement which differs from multiple character scene.
- Allow time for rehearsal.
- Perform before the class.

Evaluation:
- What importance does the pause have in delivery of the one-person scene?
- Differentiate movement problems.

Teacher Cues:
- For class rehearsal time, it may be necessary to assign students in pairs, one serving as director for the other and vice-versa.
- Evaluate on the same criteria as a multiple person scene with emphasis on the message and movement.

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GLOSSARY

GLOSSARY - ACTING

ABOVE: Upstage.

ACTING: Creating an illusion of reality on stage for an audience.

ACTING AREA: The part of the stage which is visible to the audience during production.

ACTING SCENE: Small segment of a play used to teach/help the actor learn his craft.

AD LIB: To extemporize stage business or conversation.

AESTHETIC EXPERIENCE: An experience which is valued for itself.

AESTHETIC DISTANCE: The distance needed to separate the audience from the stage to create an illusion of reality.

AMATEUR: A beginning unpaid actor; a production of little quality.

ANTAGONIST: Main character, supporting character, force that opposes the protagonist.

APRON: Stage floor between the footlights and the front curtain.

ASIDE: Words spoken by a character to the audience rather than to the other characters who supposedly do not hear the speech.

AUDITION: Tryouts for a position in a play or musical.

BACKSTAGE: The area behind the part of the stage visible to the audience.

BALANCE: The principle of stage design which demands equal interest on both sides of stage.

BEATS: A unit of rhythm within a section or scene of a play.

BELOW: Downstage.

BIT PART: Small speaking role.

BLACKOUT: Complete darkening of the stage by cutting off all light.

BLOCKING: Movement on stage given by director and dictated by the script.

BLOCK YOURSELF: To get behind furniture or actors so that you cannot be seen by the audience.

BUILD: To increase the tempo or intensity of a scene, as in climaxes.

BUSINESS: Any action performed on stage.

C: The symbol used to designate the center of the stage.

CALL: Posted announcement of rehearsals, etc., placed on the call board near a stage entrance.

CALL BACK: Second tryout by request of director.

CAMEO ROLE: Small character role.

CAST: The actors in a given play.

CHARACTER: A person in a play.

CHARACTER ANALYSIS: An indepth study of character that develops the ability of the actor to project a character to an audience.

CHARACTER ROLE: Acting role opposite the actor's appearance and personality.

CLIMAX: The highest point of interest in a play.

COLD READING: The reading of a script usually at an audition without any prior knowledge of the material.

COMEDY: A play which ends happily for the hero, usually contains humorous dialogue and often deals with topics of current interest.

COMMEDIA DELL'ARTE: Italian Renaissance play based on improvised scenarios with stock characters.

COMMUNICATION: Exchange of ideas through speech or actions for understanding.

CONCENTRATION: Focusing all of your attention on a given problem without becoming distracted.

CONCLUSION: The end of a play.

CONFLICT: The struggle underlying the plot of a play.

COVER: To hide a mistake on stage from the audience.

COUNTER-CROSS (CX): A movement in the opposite direction when an actor or actors cross in front of you to balance the stage picture.

CREATIVE EXPRESSION: Communicating through the use of imagination.

CREATIVE MOVEMENT: Moving imaginatively to rhythm or music, expressing feelings, mood or telling a story.

CRISIS: Highest point of conflict in a play or scene.

CRITIQUE: Evaluation and suggestions given for performance.

CROSS (X): Any movement from one place to another on stage.

CUE: The last words or action of any one actor which immediately precedes any lines or business of another actor.

CURTAIN: Used in a script to indicate that the curtain is lowered.

CUT: To stop action or omit.

CUT IN: To break into the speech of another character.

DIALOGUE: The lines in a scene or play.

DICTION: Pronunciation of words.

DIRECTOR: Person in charge of bringing all aspects of the production together.

DOUBLE CAST: The choice of two casts for one play, to perform on alternate nights.

DOWNSTAGE: The area of the stage closest to the audience.

DRAMA: The study of plays by seeing or reading them.

DRAMATICS: The study of plays by acting in or producing them.

DRAMATIZE: A broad term which means that there is visable physical expression given to a story, idea, or sound.

DRESSING THE STAGE: Keeping the stage picture balanced.

EMOTION MEMORY: The replacement of an actor's feelings for a character's feelings.

EMPATHY: The flowing of emotion from the actor to the audience and its return.

ENVIRONMENT: Total setting and feeling in which a scene is played.

EXIT: To leave the stage area.

EXPOSITION: The introduction of a play in which characters, time, place, and initial action are presented.

FACIAL EXPRESSION: Any idea or emotions expressed through the use of the facial muscles.

FALLING ACTION: Problems or complications resolved in a play.

FALSE PROSCENIUM: Frame built inside the proscenium arch to reduce the width of the stage opening.

FANTASY: An unrealistic play, sometimes serious, sometimes comic, and frequently containing poetic dialogue.

FARCE: An exaggerated comedy based on humorous characters and situations.

FRENCH SCENE: A division of an acting scene marked by the entrance or exit of a character.

FOCUS: Center attention on.

FORMAL DRAMA: Play presented from a script that requires rehearsals and is presented before an audience.

FOURTH WALL: Imaginary wall between the stage and the audience.

GAG: Any line or bit of business designed entirely to induce laughter in the audience.

GESTURE: Movement of separate parts of the body.

GIVE: To step to one side to make room for another actor, or to balance the stage.

GREENROOM: Actor's backstage lounge.

GUTHRIE, TYRONE: American director who supported the James-Lange Theory of acting.

HIT: To emphasize a word or line with extra force.

HOLD IT: To keep perfectly still.

HOLD FOR LAUGHS: To wait for the audience to quiet down after a funny line or scene.

HOUSE: The auditorium.

IDENTIFICATION: Taking experiences from the actor's life and for motivation relating them to the character.

IMAGINATION: The ability to formulate images and concepts from stimuli from a given environment.

ILLUSION: Making the audience believe the actions on stage within the framework of the play.

IMPROMPTU: Performing without or with little preparation.

IMPROVISATION: Impromptu acting with story development.

IN CHARACTER: When on stage, performing as a character and never becoming the actor.

INGENUE: Young female character.

JAMES-LANGE THEORY: External approach to acting supported by Tyrone Guthrie.

JUVENILE: Young male character.

LEADING ROLE (lead): Main character, hero or heroine.

LEFT: Term used to refer to the left of the stage from the actor's point of view.

LISTENING: What is heard, understood and remembered; the key to understanding verbal communication.

MELODRAMA: A play designed to arouse immediate and intense emotion by means of exaggeration and fast-moving action.

METHOD: Stanislavski's internal approach to acting.

MONOLOGUE: Speech made by one person, usually to an audience.

MOOD: Emotional state.

MOTIVATED ACTION: Dramatic action based on the inner natures of the characters.

MUSICAL: A play in which music, dance, and story are combined.

NOTICES: Reviews by critics; dramatic criticism.

OBSERVATION: Using senses to perceive something; the key to understand non-verbal communication.

OFFSTAGE: Out of view of the audience.

ONSTAGE: In view of the audience.

OPENING SITUATION: Beginning of a plot pattern that includes setting, characters, and initial action.

OPEN UP: To play toward the audience.

OVERLAP: To speak when someone else does.

PACE: The movement of a play as it progresses.

PANTOMIME: Action without words.

PART: The lines spoken by one actor in a play.

PAUSE: A lull or stop in action, dialogue.

PHYSICAL EXPRESSION: Using the body to initiate and/or reinforce communication, with or without sound. Body Language.

PICK UP CUES: To quickly begin a speech without allowing a pause but not to speed up the line.

PIT: Area between the stage and first row of seats.

PITCH: The relative highness or lowness of the voice at any given time.

PLACES: An order for actors and crew to get to their positions; the positions of the actors at the opening of an act or scene.

PLANT: To call attention to an idea or item that will be important later in a play.

PLAY: A form of writing, intended for live performance, consisting of characters and dialogue.

PLAYWRIGHT: A writer of plays.

PLOT: The main story of a play; the series of situations and incidents through which characters move, thereby telling the story.

PLOT PATTERN: Outline of a play or acting scene including opening situation, rising action, climax, falling action and conclusion.

PRECAST: To have people in mind for parts in a play before an audition is held.

PROFESSIONAL: Paid, experienced actor; attitude necessary for good production.

PROFILE: Side view of an actor.

PROJECT: Increase voice or actions so they will carry to the audience.

PROLOGUE: An explanatory speech receding the opening of a play.

PROMPT: To remind an actor of a forgotten line.

PROMPTBOOK: A complete script indicating plans, and cues for all technical details as well as actors' lines and business.

PRONUNCIATION: The way words are sounded; the sound values given to vowels and consonants; the way words are broken into syllables as they are being said, and the syllables accented.

PROP OR PROPERTY: Any object placed or used in the set, exclusive of scenery or costumes.

PROSCENIUM: The arch or frame separating the playing space from the auditorium.

PROTAGONIST: Main character with whom audience empathy lies.

QUALITY: The individual sound of the voice.

QUICK STUDY: One who can memorize a part rapidly.

RATE: The speed at which words are spoken.

READ THRU: An initial rehearsal at which the director interprets the play and the actors read and discuss character interpretations.

REHEARSAL: A period of time used to prepare a play for presentation to an audience.

RELAXATION: The ability to release tension from the body and still keep control for quick reactions.

RISING ACTION: The incidents in a play as they happen; problems or complications arise for the character.

ROYALTY: Money paid to an author for permission to stage his play.

RUN: Length of stage engagement.

RUN THROUGH: Rehearse a scene without interuption.

SCENARIO: Outline for an improvisation.

SCENE: Small segment of a play; usually containing one central idea or line of action.

SCRIPT: A single copy of the play or production book; a copy of the lines spoken by one actor in the play, together with cues for each line.

SELF-CONTROL (discipline): Necessary trait needed to become a good actor.

SENSITIVITY: An alertness to the basic senses - taste, smell, sound, touch, and sight.

SET: The acting area; to prepare the acting area with scenery and props for the performance; to establish the business of a play.

SETTING: The scenery and stage properties as arranged for a given scene.

SHARE: To assume a position of equal dramatic importance with another actor.

SIDES: Cues and lines from a play for one character.

SIGHT LINES: Imaginary lines marking the limits of audience visibility.

SOLILOQUY: A character's speech to himself.

STANISLAVSKI, CONSTANTIN: Russian director who developed the "method."

STEALING A SCENE: Taking audience attention away from the proper focal point.

STRAIGHT ROLE: Acting role like the actor's appearance and personality.

STRIKE: To remove the scenery and properties of a given set.

STRUCTURE (of a play): The form, development and method of presentation.

STYLE: The manner in which a play was written or a character portrayed.

SUPPORTING ROLE: Acting role that is necessary to the action or conflict of the play.

TAKE STAGE: To capture audience attention legitimately.

TECHNIQUE: A particular practice or exercise that is helpful in some way to creating a total character.

TEMPO: The speed with which speech and action move a play along.

THEATRE IN THE ROUND: A type of staging in which the seated audience surrounds a circular stage.

THEME: The central unifying idea of a play which underlies plot, action and dialogue.

THROW AWAY: To subordinate words or phrases by saying them rapidly at a low pitch and with little volume.

TIMING: Synchronizing a movement with a line; working out the consecutive parts of a piece of business or of a line so that it takes the proper amount of time.

TOP: To build to a climax by speaking at a higher pitch, at a faster rate, or with more force than in the preceding speeches.

TRAGEDY: A play in which the leading character is defeated by life, fate or his own failings.

TRYOUTS: A method of assigning parts.

UNDERSTUDY: Actor who is able to play a role in an emergency.

UPSTAGE: That half of the stage farthest from the floodlights.

UPSTAGE: To take attention away from an actor improperly when he is the focus of interest.

VOLUME: The relative strength, force or intensity with which sound is made.

WALK ON: Small role with no lines.

WARN: To notify of any upcoming action or cue.

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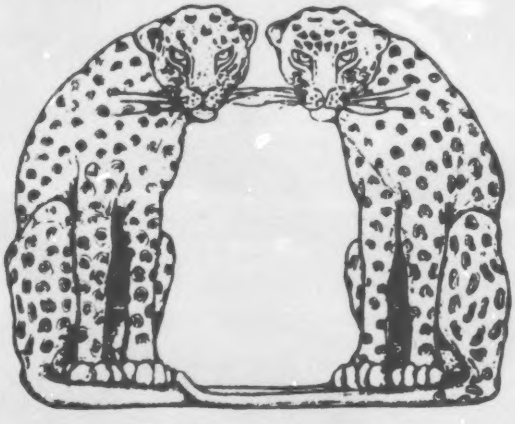


PLAY PRODUCTION

PLAY PRODUCTION

Definition

Goals

Evaluation

Teacher/Director's Formal Play Check List

Word Cues: Play Production Staff

Choosing the Play

Casting the Play

Rehearsals

Rehearsal Cues

Sample Activities

The One-Act	Level II, III
The Formal Play	Level II, III
The Musical Play	Level II, III

Resources

PLAY PRODUCTION

DEFINITION

A technical working knowledge of the theatre often comes through actual experience. This unit provides the understanding of stage directions, being able to evaluate facilities, and adapting production to these ends necessary for a successful final production.

A formal play is a drama presented before an audience from a script that requires rehearsals to establish patterns of movement, action and dialogue for the characters.

There is a large variety of art forms from which to choose when working in formal drama: one, two or three-act plays, scenes, operettas, musicals, radios or television plays or a combination of various types.

GOALS

To give students opportunities to discover their own resources.

To improve speech competency through delivery of dialogue.

To help actors gain insight into comprehending other personalities as they develop the character they are playing.

To develop awareness of different viewpoints and life-styles of other people through enactment of characters in history, literature, or contemporary life.

To promote self-discipline.

To provide an opportunity to teach students to accept responsibility.

To develop poise and self-assurance.

To improve concentration.

To give students a sense of accomplishment.

EVALUATION

The performance.

TEACHER/DIRECTOR'S FORMAL PLAY CHECK LIST

Select play

Considering:

- Age of students performing
- Audience appeal
- Occasion
- Artistic challenge
- Play as literature
- Music involvement
- Availability of cast for rehearsals
- Educational values
- Production cost
- Availability of scripts
- Situations and emotions that are comprehensible to the actor
- Royalty payments, if needed
- A play free from strained situations and false sentiment

Students read the play

Considering:

- Character and physical description
- Dramatic action
- Vocabulary
- Memorization
- Historical setting

Cast characters and choose production staff

Considering:

- Try-outs (allow each actor an opportunity)
- Student involvement and responsibilities
- Learning opportunities
- Talent development

Plan and schedule rehearsals

Considering:

- Placing dates of rehearsal and performances on school calendar
- Rehearsal times
- Dividing script into sections for rehearsal and blocking ease
- Reserving gym and/or stage for rehearsals and performances
- Setting deadlines for the completion of:
  - memorization of lines
  - gathering of props, stage set, costumes, make-up, lights
  - technical and dress rehearsals

Sending out information sheet and rehearsal schedule with slips for signatures of parents/guardians giving students permission to:

- participate in play
- obtain a costume
- practice before or after school

Plan and select costumes

Considering:

- Reusable old costumes
- New costumes
- Establishment of style and period of play
- Relationship between characters, intermingling of colors

Design stage set

Considering:

- Time, place, century, season, style (fantasy, realistic)
- Cost
- Available materials
- Construction start

Plan posters for advertising and programs

Considering:

- Students for jobs for different duties in this area
- Artistic appeal
- Acknowledgements
- Printing

Plan costumes, make-up and costume meeting with parents

Considering:

- Picture costume sheet for each character
- Instructions on and how to make
- Color, fabric and accessories
- Buying material and pattern if needed
- Costume meeting with parents
- Distributing material, patterns and reimbursing for cost as needed
- Training make-up crew

Plan lighting

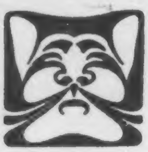
Considering:

- Use of logical light source, mood, atmosphere and stage picture
- Renting, borrowing or buying in addition to utilizing existing lights
- Needs of light crew, marking scripts according to plan

Plan stage directions

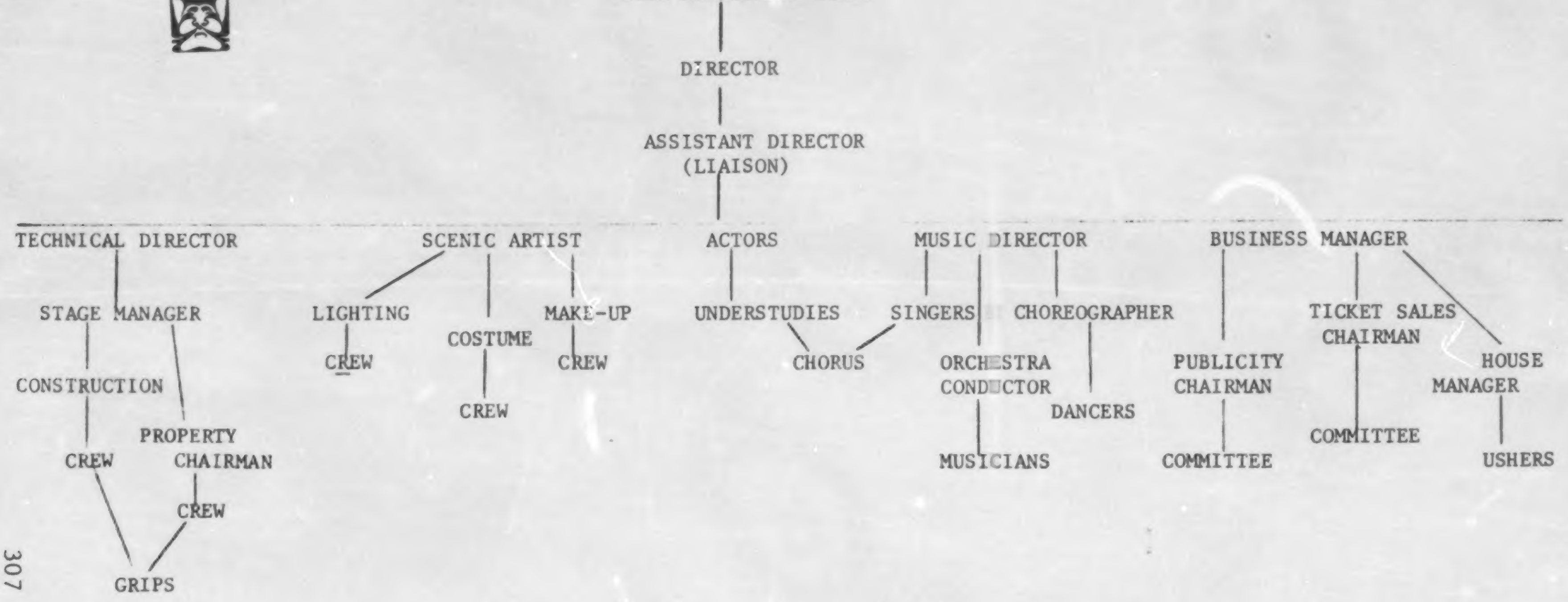
Considering:

- Blocking, movement and business with actors
- Behavior and development
- Actor's imagination and creativity
- Actors creating believable characters
- Stage direction given in script
- Learning process



WORD CUES:

PLAY PRODUCTION STAFF


DIRECTOR
ASSISTANT DIRECTOR (LIAISON)
TECHNICAL DIRECTOR
STAGE MANAGER
CONSTRUCTION
CREW
PROPERTY CHAIRMAN
CREW
GRIPS
SCENIC ARTIST
LIGHTING
CREW
COSTUME
CREW
MAKE-UP
CREW
ACTORS
UNDERSTUDIES
CHORUS
MUSIC DIRECTOR
SINGERS
ORCHESTRA CONDUCTOR
MUSICIANS
CHOREOGRAPHER
DANCERS
BUSINESS MANAGER
PUBLICITY CHAIRMAN
COMMITTEE
TICKET SALES CHAIRMAN
COMMITTEE
HOUSE MANAGER
USHERS

FURTHER WORD CUES:

PROMPTBOOK
ROYALTY
TRYOUTS
CALL BACK
READ THROUGH
BLOCKING REHEARSAL
RUN THROUGH
LINE REHEARSAL
POLISHING REHEARSAL
TECHNICAL REHEARSAL
DRESS REHEARSAL

CHOOSING THE PLAY

In formal drama, helping the student make discoveries and acquire standards of good taste and judgment in the three-dimensional realm of living theatre is much more exciting and relevant to the real world than anything on the television or movie screens. There is a dynamic audience involvement with live performers not possible with the flat, one-dimensional world of TV.

Some criteria to consider in selecting an appropriate play are as follows:

The play should:

Have strong characters with whom students can identify.
Have a worthwhile theme.
Contain dialogue which enhances the plot.
Be appropriate for the cast size desired.
Have suitable language and action - more action than dialogue.
Contain material appropriate to the age level performing and viewing the play.
Be adaptable to available facility and budget.
Extend and enrich the total theatre experience of both audience and performers.

CASTING THE PLAY

Preliminary tryouts for parts in a play are generally held in the classroom at regular class time. If you are using more than one grade level, select finalists for the different parts and allow them to try out for the final selection at the same time. A better comparison as far as their taking direction, their physical bearing, how they look in relation to the rest of the cast and any number of things can be made at that time. A rehearsal schedule should be presented in advance of final selection so those who cannot change conflicting activities can disqualify themselves. A parent conference will frequently bring about a satisfactory schedule adjustment.

CUES FOR CASTING FOR THE DIRECTOR:

Allow each student an opportunity to try out for the part he or she wants.
Discuss the play and characters with the students.
Set criteria for each part and critique each participant on these criteria.
Take notice of voice quality and projection, facial expression, physical appearance and general suitability for the part.
Cast the student who will give something to the role and also profit from it.
The same students should not always have the lead parts in all productions.
The ultimate choice should lie with the director who considers the whole student's growth in assigning the part.

If the director has conducted the tryouts so that the student will benefit by their roles and the play will benefit through the student's participation, the project has the proper foundation for success.

Suggested Activity: Use the "Identity Search" format and a cast list from a play. This will aid the student in understanding how plays are cast by appearance and personality.

REHEARSALS

Rehearsals of a formal play are very necessary and should be well-planned so that the students know what is expected of them beforehand. Guidelines need to be set as to attendance, excused absence or unexcused absence, behavior during rehearsals and any number of other things that might be pertinent to individual situations. It is suggested that at least part of the rehearsal planning be done jointly with teacher and students. If students have a hand in setting the policy, they are more committed to observing it.

Setting deadlines for tryouts, blocking, tech rehearsals, props, make-up stage settings, memorization of lines, costumes and many other details can be organized by using a checklist to see if things are falling in place as they should. This list is one which can be added to and modified as needed. (See Teacher/Director's Formal Play Checklist)

In most cases the stage is located in the auditorium of the school, so the school calendar should be checked and the auditorium reserved for rehearsals and performances. The principal, homeroom, and subject matter teachers, custodian and anyone else who might be involved should be consulted before final arrangements for rehearsals and performances. Cooperative planning with co-workers promotes a more positive attitude toward the formal play because during rehearsal teachers can plan alternative activities, show related films or have highly individualized activities. Start and stop rehearsals at the designated times. Even though the school play is a very important part of the school environment, do not take over the school.

It is imperative that rehearsals in the speech/drama room be so thorough that rehearsals on the auditorium stage can be kept at a minimum, and be spent in the polishing of a performance, i.e., testing voice projection, exact spacing of some large movements, the mechanics of getting different groups on and off the stage and other such activities. Rehearsals before and after school can be scheduled for the stage; however, if there are many students who ride the bus, alternatives should be considered.

Divide the script into sections for rehearsal purposes. Plan to rehearse certain sections at each rehearsal. Only those characters involved in the section to be rehearsed need attend rehearsal. If there is time left, go back and polish where needed. Leave a rehearsal or two open for random polishing. Work out details and rough spots with individuals at times other than scheduled rehearsals so large numbers of students won't be standing around idel.

Parental permission for before and after school rehearsals should be obtained. Permission slips also are an effective way to communicate to the parents what the school play is about, giving alternatives for participation in different areas, and also giving the parents the courtesy of choosing whether they want their student to be involved in before or after school activities. Some examples are available in the Speech Office.

Suggested Activities: Instruct the student to plan a rehearsal schedule for a one-act play.

REHEARSAL CUES

Know your cast. A teacher knows the members of the cast well and is aware of when they are giving their best and also when they are not giving their best.

Trust Your Casting:

Accept your show even if it isn't up to your expectations.

Don't set your play so firmly in your mind that you impede the actors.

Don't worry about details when you first begin. Wait to see what is going to happen.

Don't allow talking backstage to interfere with the action on the stage.

If an actor breaks up in laughter, it shows a lack of concentration.

Students should hold for a laugh from the audience.

Questions To Ask Yourself:

Am I giving enough energy?

Which actors need most attention?

Am I nagging the actors?

Are the actors working at odds with me?

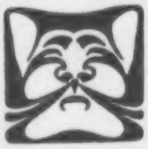
Are the actors doing another show rather than the one I'm doing?

Am I just a traffic manager?

What am I trying to accomplish in this scene?

Am I using my students as puppets?

Am I asking for more or less than they can give me at this point?



LEVEL II, III

THE ONE-ACT

Expected Learning Outcome: The student will demonstrate a knowledge of play production through participating in all aspects of producing a one-act play.

Procedure:

Diagnostic Question: Is the student aware of all aspects of producing a one-act play?

Materials and Space:
A script.
A stage.

Process:
Select a one-act play.
Hold tryouts.
Cast the play.
Rehearse the play.
Perform it.

Evaluation: Has the student become aware of the difficulties facing a production?

Teacher Cue: The only way a student can actually learn play production is through producing a play. Don't be afraid to try the experience.

On Level III, allow the student to direct a one-act play using class members as participants. The student should select the play, cast it, rehearse it, and the play should be performed before an audience.

LEVEL II, III

THE FORMAL PLAY

Expected Learning Outcome:	The student will demonstrate a knowledge of large scale play production through participating in all aspects of producing a two or three act play.
Procedure:	
Diagnostic Question:	Is the student aware of the differences in producing a two or three-act play as opposed to a one-act play?
Materials and Space:	A script. A stage.
Process:	Select the play. Hold tryouts. Cast the play. Rehearse the play. Perform the play.
Evaluation:	Do ticket sales and size of audience determine the success of the play? What has been learned through the production?
Teacher Cues:	The two or three-act play may present problems in production, however, with experience the students will gain proficiency and the problems will decrease.

LEVEL II, III

THE MUSICAL PLAY

Expected Learning Outcome: The student will demonstrate a knowledge of musical drama through participating in all aspects of producing a musical.

Procedure:

Diagnostic Question: Is the student aware of the added difficulties in producing a musical?

Materials and Space:
A script.
An accompanist or orchestra.
A choreographer.
A large stage.

Process:
Select the play.
Hold acting and music tryouts.
Cast the play including a chorus, dancers.
Rehearse both acting and singing, dancing.
Perform the play.

Evaluation: Has the student become aware of the difficulties involved by adding music and dance?

Teacher Cues: The musical is an added way to earn money for your school or department. It is time consuming, but will be worth it.

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Nelms, Henning, Play Production, New York: Barnes and Noble Inc., 1958.

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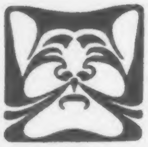

TECHNICAL THEATRE

TECHNICAL THEATRE

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- Goals
- Scenery
    - Definition
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TECHNICAL THEATRE

DEFINITION

For many dramatic students producing a play means acting in a play. In the total process of play production, however, acting happens to be just one part. A much larger "cast" is required off-stage to effectively put on a play: scenery, lighting, props, sound effects, publicity, costumes, and make-up crews are just as important as acting in the play. All of these areas make up the total stagecraft picture called technical theatre.

GOALS

To learn design concepts.

To construct realistic floor plans and designs.

To understand perspective.

To learn materials, tools, set construction.

To build scenery within given limitations.

To demonstrate consistant care and maintenance of tools and equipment.

To identify lighting effects, instruments, and color media.

To develop a system of locating, obtaining, identifying, using, and returning props.

To demonstrate the creative use of sound effects.

To identify the role of costume in play productions.

To locate, catalogue, and care for costumes.

To identify kinds and demonstrate the application of stage make-up.

To understand the importance of publicity to play production.

To develop the ability to effectively advertise a play.

SCENERY

DEFINITION

Scenery for a play can be as simple or as elaborate as time, funds, and resources permit. A good play should not be smothered by over design or unnecessary frills; neither should it be stripped of scenic elements which generally enhance the play.

After reading and researching the script, plan what is actually needed on the stage for the different scenes.

Plan your stage setting with the following in mind:

Time, place, period and style.
What you already have that can be utilized,
  its practicality and attractiveness.
What resources are available.

A good thing to keep from year to year are flats. Ideally the flats would be made with pine, muslin, burlap or cotton duck, but cardboard is the best for inexpensive flats. Cardboard can be purchased from a box company for a small fee or scavanged from any source and stapled on the flats. Flats can be placed together in different ways to provide the scenery for the play.

RECOGNIZE IT

Expected Learning Outcome: The student will become familiar with tools and material used in set construction.

Procedure:

Diagnostic Questions: Is the student knowledgeable in the area of construction (tools)?
Is the student aware of the different materials used in stage construction as opposed to real construction?

Materials and Space: Films concerning construction.
Tools needed in construction.

Process: After viewing films and observing tools:

1. Construct a flat and special set pieces.
2. Repair and revise old flats.
3. Paint the flats.
4. Mount the flats.

Have the student identify the tool by its name and list the proper uses and care of each.

Evaluation: Is the finished product useable?

Teacher Cue: On this level, awareness and some application is advisable.
Encourage student to serve on crews for school productions and assemblies.

MATCH IT

Expected Learning Outcome: The student will become familiar with design concepts required by scene descriptions.

Procedure:

Diagnostic Question: Is the student aware of basic scene descriptions given in a script?

Materials and Space: Scene description from plays.
Work space.

Process:
Discuss scene descriptions from various plays.
Instruct student to select one scene description.
From magazines have students select pictures that would match the scene descriptions.
Instruct student to choose items from the pictures to use on a set for his scene.
Direct student to prepare an oral presentation with visual aids justifying the finished set which is a combination of the pictures chosen.

Evaluation:
Differentiate between basic descriptions and elaboration of detail.
Discuss color schemes and mood implied.
Suggest scale or size of objects that match.

DESIGN IT

Expected Learning Outcome:	The student will construct a floor plan and design and construct a model for a given set for a play.
Procedure:	
Diagnostic Question:	Is the student familiar with the terms floor plan, model?
Materials and Space:	A set description. Working space.
Process:	Have students draw a floor plan. Have students draw designs for the project play; begin a three-dimensional model for the project play.
Evaluation:	Is the floor plan model realistic? Is the floor plan model constructable? Is the floor plan model plausible?
Teacher Cues:	This activity may be assigned in advance as a project. As the student learns design aspects, the drawing and construction of the model can take place at home.

JUSTIFY IT

Expected Learning Outcome: The student will become familiar with various schools of design through examining several designs for the same play and comparing rationale for each.

Procedure:

Diagnostic Question: Is the student aware of different schools of design?

Process: Study set designers. Hold a panel-forum with four students playing the roles of set designers while the rest of the class acts as stage managers or directors who ask questions of these experts regarding the staging of a particular play.

Evaluation: Are the questions asked appropriate? Did each "designer" stay true to his concepts through role play?

Teacher Cue: This activity should be only attempted by those students truly interested in design.

LIGHTING

DEFINITION:

The primary purpose of lighting is to enable the audience to see the actors and the action. Other purposes of lighting are the following:

Establish the time of day and weather.

Take the place of stage sets by creative lighting effects.

Mark the passage of time.

Create certain mood and atmosphere.

Heighten emotional reaction of the audience.

Most Middle and junior high schools must use the existing lighting equipment, which in most instances is border lighting overhead on the stage. If other lights can be purchased or borrowed, spotlights are probably the most versatile and flexible type of lighting to use. Lighting equipment should be very flexible so it can be utilized in different ways for different purposes. If needed, a resource person (a high school teacher, a community theatre person) can be consulted to gain further information as to the needs of a particular situation. Resource person information can be obtained through the Speech Office.

In working with the lighting, care should be taken to make sure circuits are not overloaded. Every stage light should have its wattage noted, and the amount of wattage should not exceed the maximum for that circuit. An exact record is noted on the fuse box or the circuit breaker switchboard. Cables, extension cords and the like are likewise taken into consideration. Extra fuses should be kept on hand in case a fuse is blown.

Only the lighting people should touch the switchboard or other lighting equipment. All stage cables should be securely connected and placed out of the way so that no one will trip over them. Several technical rehearsals without the actors can eliminate a lot of trouble.

Plan the lighting, mark the script, and instruct the lighting people as to the position of each lighting unit that is used for every scene. Synchronize the lighting with the action and dialogue.

WORD CUES:

Some lighting instruments with some of the characteristics of each are as follows:

Ellipsoidal (Leko)

500-1000 watts
Usually operates in pairs from distances of 30-40 feet.
Gets its name from the shape of its special reflector which enables the instrument to produce several times the light efficiency of the old box spotlights.

Fresnels

500 watts usually
6 to 8 needed to light stage.

Floodlights

Used for special effects such as sunlight and moonlight.
Some stage aprons are efficiently lighted by these.

Border Lights or Striplights

Just as its name suggests - follows an action on stage or spotlights it, if it stays in one place.

LEVEL II, III

LIGHTS!

Expected Learning Outcome: The student will become aware of lighting instruments characteristics, limitations, and functions.

Procedure:

Diagnostic Question: None.

Materials and Space: No materials.
Classroom space.

Process: Invite representatives of lighting supply houses to conduct a discussion-demonstration of the available types of lighting equipment.
Hold a forum.

Evaluation: What lighting equipment is available on your stage?

Teacher Cues: Allow student to become familiar with your light board.
Encourage student to work on lighting crews.
For the advanced student, design a light plot for a project play.

RESOURCES

Bellman, Willard, *Lighting the Stage: Art and Practice*, San Francisco, Chandler Publishing Co., 1967.

Bowman, Wayne, *Modern Theatre Lighting*, New York: Harper and Row, 1957.

McCandless, Stanley R., *A Method of Lighting the Stage*, Rev. ed., New York: Theatre Arts, Inc., 1958.

Parker, W. Oren and Harvey K. Smith, *Scene Design and Stage Lighting*, 2nd ed., New York: Holt, Rinehart, and Winston, 1968.

Sellman, Hunton D., *Essentials of Stage Lighting*, New York: Appleton-Century-Crofts, 1972.

PROPS

DEFINITION:

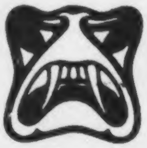
Properties or props are objects used on the set, except the scenery proper. Some are business props demanded by the action of the play and called for in the script. Some are ornamental props not demanded by the action of the play, but used to dress the set.

Each prop must be appropriate for the individual needs of the play. Props may be the real thing or constructed to simulate real objects. Inexpensive bric-a-brac can be obtained at garage sales, donated by parents, or purchased. They can be made more elegant with gold paint, gold paper, or papier mache designs.

Unusual ornaments and other objects must often be constructed to meet requirements demanded by the play. Vases and ornamental boxes can be made by molding and covering cardboard or other materials (papier mache), then painted. Substitutions must almost always be made for food. Drinks should be tea or colored water to simulate whatever drink it is.

Imagination and creativity is the key to obtaining just the right prop for the occasion. Rehearsal with props well in advance of the performance is always advisable; hence, props must be assembled early. Substitute props should be supplied for props which cannot be obtained early.

The prop chairman and crew have the responsibility of making a list of props needed, placing them on stage at the proper time and removing them, also at the proper time. A station (table or bookcase) should be arranged for storing and depositing the props after use. Each member of the property crew should be assigned definite duties in order to avoid confusion and assure everything is in order. A checklist is posted backstage in the proximity of the prop storage with assigned duties for set and prop changes.



HANDS ON

Expected Learning Outcome:	The student will assess the role of properties in an overall production by developing a system of locating, obtaining, using, and returning props.
Procedure:	
Diagnostic Questions:	Is the student familiar with the term props and the kinds of props used on stage? Does the student know that props are basic to the action of the play and must be appropriate to the style and period of the production?
Materials and Space:	Script for a project play. No specific space required.
Process:	Assign the project play to a small group of students designating a chairperson. The group should read the play and prepare a prop list for the play. If the play is to be produced, have students begin locating and collecting the necessary props. The props should be labeled and catalogued as to where they were obtained and from whom. If the play is not to be produced, have the students collect pictures of properties that would be appropriate for the project play. The students should suggest where the necessary properties can be obtained.
Evaluation:	Have all necessary props been collected and catalogued? Are the assembled props appropriate to the action, style, and period of the play.
Teacher Cue:	If the play is produced, have the same students carry out the role of a prop committee, handling the care, use, and returning of the properties during and after the production.

SOUND EFFECTS

DEFINITION:

Sound effects, like stage lighting, help establish the mood of the production and activate the audience's imagination. The sound effects crew prepares a cue sheet and provides the necessary sound effects by actually making the sound or by playing a tape of a phonograph record of it. This crew also helps select, with the director's approval, mood music to be played for the overture and transitions.

SOUND OFF

Expected Learning Outcome: The student will demonstrate the creative use of sound effects by constructing a sound plot for a project play.

Procedure:

Diagnostic Questions: Is the student aware that the sound effects establish the mood for the play and activate the audience's imagination?
Is the student familiar with the resources for collecting and recording sound effects?

Materials and Space: A script for a project play.
No specific space required.

Process: Assign a small group of students a script for a project play, designating a chairperson.
Have the students construct a sound plot for the project play, which includes correct sound cues marked in a script, cataloguing of sounds on tape for easy reference and location, and an annotation of sound levels and balance used during actual production.

Evaluation: Is the sound appropriate to establish mood?
Is the sound plot correctly recorded in sequence for use in the production?

Teacher Cue: If the play is actually produced, allow the students who have collected the sound effects to be the ones who run the sound for the production.

RESOURCES

Burris-Meyer, Harold and Malcom Vincent, Sound in the Theatre, Mineola, New York: Radio Magazines, Inc., 1959.

Conway, Heather, Stage Properties, London: H. Jenkin, 1960.

Cornberg, Sol and Emanuel Gebauer, A Stage Crew Handbook, rev. ed., New York: Harper, 1957.

Trumbo, Charles, Period Furniture and Hand Props, Cincinnati: National Thespian Society, 1964.

PUBLICITY

DEFINITION:

Audience attendance is needed for success of a dramatic production. It is important to inform the general public of the production. The students should become aware that they must "sell" their production ahead of time and that all available resources be utilized to assure an audience.

TEACHER CUE:

In Tulsa Public Schools the Coordinator of Public Information will assist you in publicizing the production.

LEVEL II, III

SELL IT

Expected Learning Outcome: The student will understand the importance of publicity as it applies to a successful production by producing a publicity kit.

Procedure:

Diagnostic Questions: Does the student understand the importance of publicity as it applies to a successful production?
Is the student aware of the elements involved in a publicity kit?

Materials and Space: Poster board, paper, markers.
Class space required.

Process: Discuss the importance of advertising for a play.
Have the students produce the following publicity kit for a project play:

1. A casting chart listing characters, tryout locations, time, and material necessary for auditions for a specific play.
2. Repeat the above in regard to stage crews.
3. Design a poster to advertise the project play.
4. Write a newspaper advertisement for the project play.
5. Write a radio advertisement for the project play.
6. Design a ticket that will serve an advertisement purpose as well as serve as admittance to the production.
7. Utilize the radio advertisement through the school's public address system or actually perform on radio.
8. If possible, design and produce a television spot for the project play.
9. Design a program for a production which will include cast, crews and all necessary information.

Evaluation: Have the students done as much as possible to advertise the project play?

SELL IT (Continued)

Teacher Cue: Have the students involved also serve as ticket sellers, ushers, and the chairperson serve as house manager for the production of the project play.

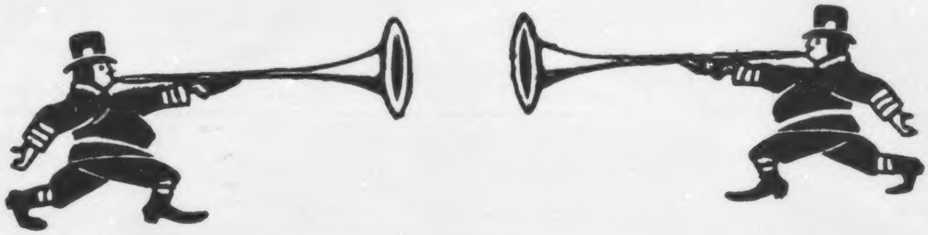
RESOURCES

Nelms, Henning, *Building an Amateur Audience*, New York: Samuel French, Inc., 1936.

Package Publicity Service, 247 W. 46th Street, New York, N.Y., 10036.

Simon, Bernard, *A Guide to Theatrical Publicity*, New York: Package Publicity Service.

Washburn, Charles, *Press Agentry*, New York: National Library Press, 1937.



COSTUMES

DEFINITION:

Costumes can be as simple or as complicated as desired. Some basic patterns can be used for a variety of different kinds of costumes. For example, a basic tunic can be belted or unbelted and made in a variety of materials for different effects. It can also be split up the front to become a long, flowing robe, and decorated with trim or not depending on the character who is wearing it. Sleeves of different styles, lengths and fullness can be added for different effects. Tunics can also be worn over leotards as a simple effective costume for a variety of characters. Reference in the bibliography can be consulted for more information concerning period costumes.

The important thing is to keep the costumes as simple and inexpensive as possible. There are exceptions, such as frock coats, kings' trains, court dress. However, these can be kept year after year, so more investment in time and money is warranted.

Giving costume information to the parents is best done early, at least a month or six weeks in advance of the program. After costuming has been planned, materials and patterns decided upon, a costume meeting can be set for distribution of materials, costume information and patterns. A fabric store may hold the needed materials for each person to purchase. With prior agreement, the teacher might purchase materials and patterns and be reimbursed by the parents. This can be done by the PTA - an advance for costumes to be reimbursed at a later time. At this time find out about available persons who will sew not only the costume of their child, but be willing to make others. Many times old costumes can be utilized. For example, a long ladies' skirt can become a king's train with a little imagination and a gold chain to use as a clasp.

Costumes can be accumulated in the school until costuming becomes less and less trouble as basic costumes are obtained. Most parents will donate costumes if they have been asked to do so, particularly when their students have outgrown them.

LEVEL II, III

DRESS IT

Expected Learning Outcome: The student will examine the role of costume in play production by constructing a costume plot for a project play.

Procedure:

Diagnostic Questions:

Is the student aware the costume reveals the period, place, and social position of the character?

Is the student aware that costumes must be appropriate to the set in mood and color?

Materials and Space:

A script for a project play.

Classroom space required.

Process:

Assign a small group of students to the project play.

Have students read the play entirely. Refer students to proper character analysis.

Assign students to collect pictures of costumes appropriate for the project play.

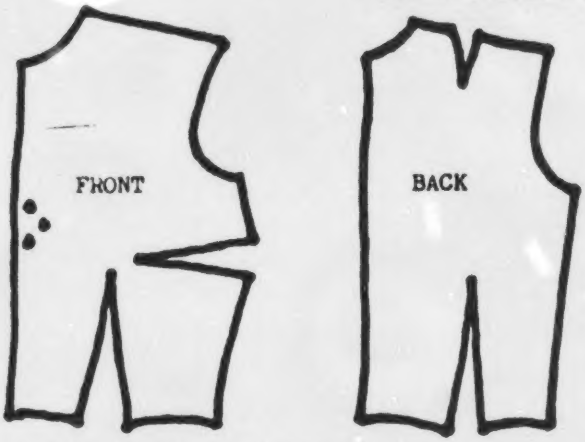
More artistic students may wish to design costume plates.

Students should prepare a costume list for each character in the project play.

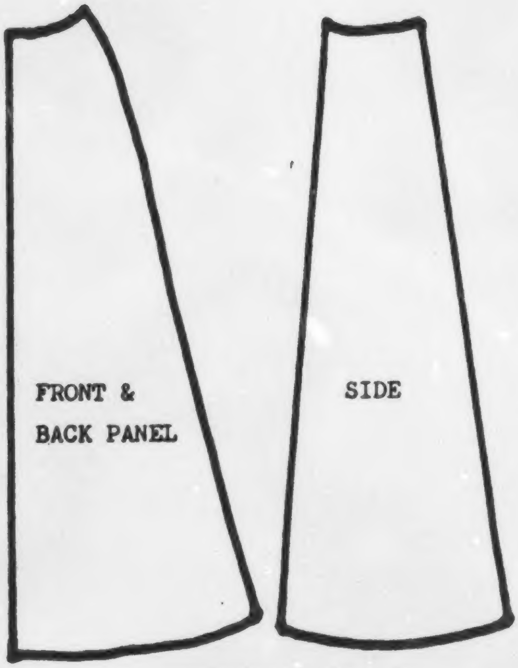
Evaluation: Is each costume designed appropriate as to color, mood, setting, and establish place, social position and time?

Teacher Cue: If the project play is produced, allow this group to handle the care and storage of the costumes as well as helping with costume changes during the production.

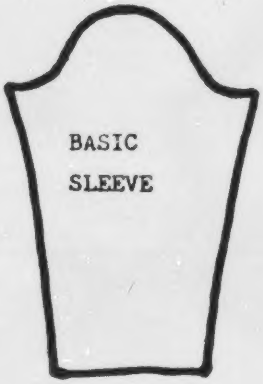
BASIC PATTERN PIECES

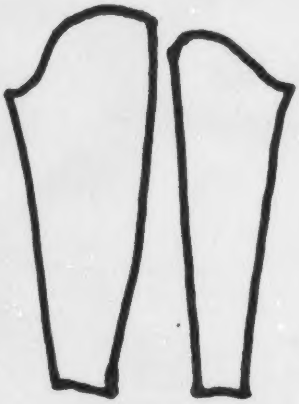


FEMALE DARTED BODICE

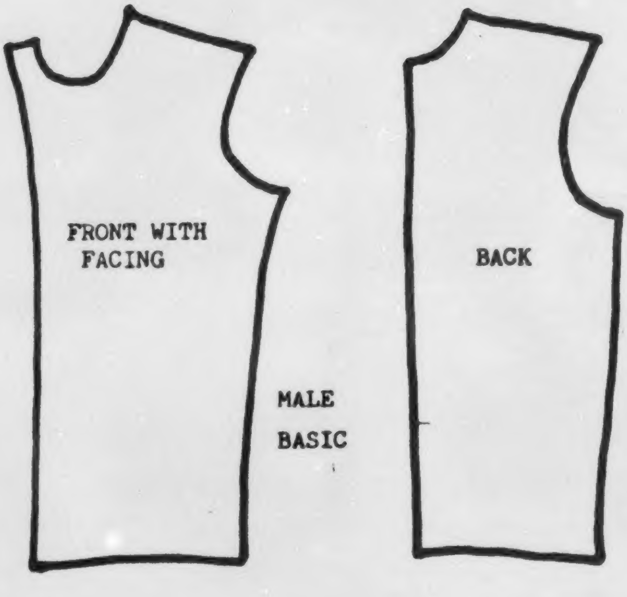

FRONT &
BACK PANEL
SIDE

GORED SKIRT

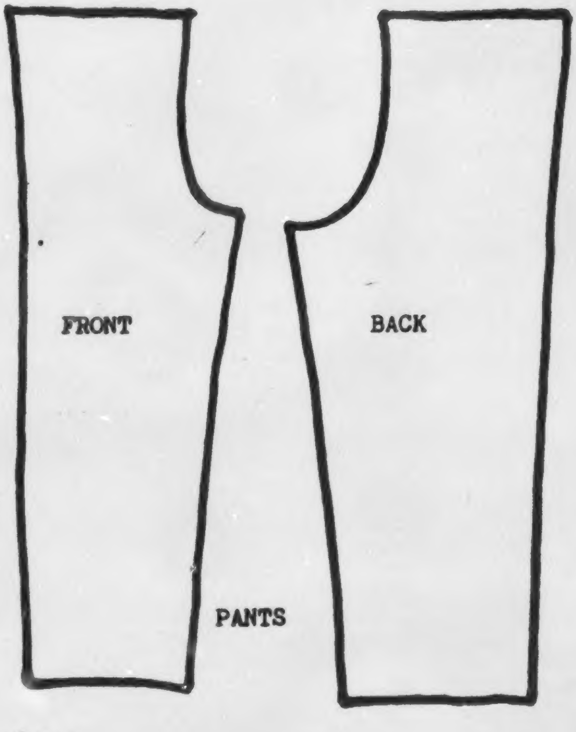

BASIC
SLEEVE



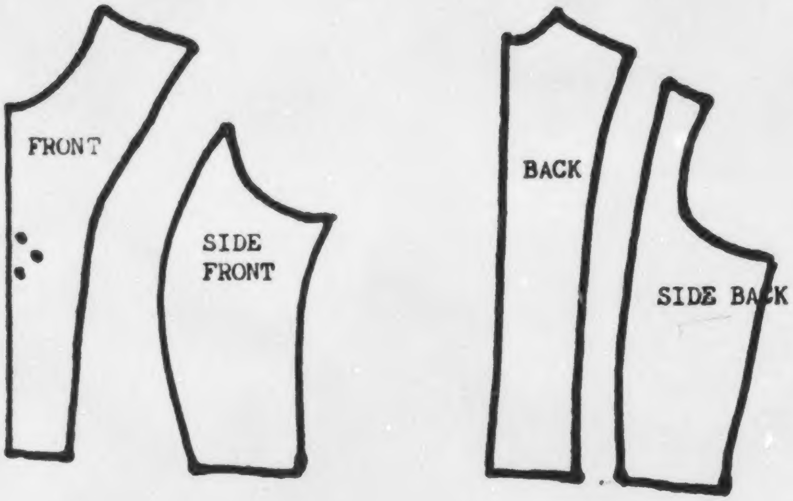
2 PIECE SLEEVE


FRONT WITH
FACING
BACK

MALE BASIC



PANTS


FRONT
SIDE FRONT
BACK
SIDE BACK

SKIRT PANEL

RESOURCES

Barton, Lucy, Historic Costume for the Stage, Boston: Baker's Plays, 1961.

Boucher, Francoise, Twenty Thousand Years of Fashions, New York: Harry N. Abrams, 1970.

Bradley, Carolyn, Western World Costume, New York: Appleton-Century-Crofts, 1954.

Crider, James, Costuming with Basics and Separates, Whittlock, 1954.

Green, Michael, Theatrical Costume and the Amateur Stage, Plays, 1968.

Laver, James, Costume in the Theatre, Hill and Wang, 1965.

Melvill, Harald, Historic Costume for the Amateur Theatre and How To Make It, Philadelphia: Dufour Editions, 1964.

Prisk, Bernice, Stage Costume Handbook, New York: Harper and Row, 1966.

------------ and Jack Byers, The Theatre Student: Costuming, Richards Rosen Press, Inc., 1970.

Tompkins, Julia, Stage Costumes and How to Make Them, Plays, 1969.

White, A. V., Making Stage Costumes for Amateurs, London: Routledge and Kegan Paul Ltd., 1958.

MAKEUP

DEFINITION:

The function of makeup is two-fold:

to correct what light and distance take away.
to create an illusion for certain characterizations.

Usually, grease paint is used since it is the least expensive. A makeup workshop for the actors can be set up where they learn to apply makeup. If sufficient makeup and funds to purchase additional supplies are available, a makeup unit is a rather fun unit. Allowing 4-8 students to do makeup at once, and assigning a couple of students as helpers is a good way to proceed. Plenty of wet and dry cloths (a rag-bag is a good resource for this) are needed to keep the makeup off hands so it doesn't get on other things, and aids when changing colors.

The makeup books listed in the bibliography are good resources, but nothing takes the place of actually putting on the makeup to gain skill in makeup. Every face is different, so rules are difficult to lay down. Try an effect, see if it works, then go on to other effects. A makeup plot is provided in this unit and should be used. This brings in the additional skill of planning, using perceptual skills and transferring the planning to doing the makeup.

MAKEUP LIST:

Grease sticks in several colors and shades.

Eyebrow pencils (black, 3 shades of brown).

Liners (brown, maroon, grey).

Clown white grease paint.

Eye shadows in several colors.

Moist rough and dry rough in a light coral and more natural color of brownish red - light maroon or rust.

Lipstick in several shades.

Translucent powder and white baby powder.

Hair spray.

Makeup brushes for outlining and applying makeup.

Mirrors for individual or group use.

Powder brushes.

Hairpins.

Cleansing cream (Albolene) or baby oil.

Crepe hair in various colors.

PROCEDURE:

1. Pin hair back from face.
2. Protect clothing with old shirt or cape cut from old sheets.
3. Apply cleansing cream and tissue off the excess.
4. Have a wet cloth at your disposal for wiping fingers and hands when changing colors.
5. Apply base in color of grease paint desired.
6. Apply shadows and eyeshadow, eyeliner.
7. Draw character lines in face, if part calls for it.
8. Apply rouge.
9. Apply lipstick.
10. Powder entire face and brush off excess, being careful not to smear makeup.
11. Reapply rouge, lines or lipstick if necessary.

In Apply Fantasy or Animal Makeup:

Do 1, 2, 3, and 4 above.

Draw the design on face with eyebrow pencil from makeup worksheet.

Using brush fill in the desired colors.

Powder to insure wearability. Brush off excess.

Patch where needed.

Individual room rules will need to be established according to how the teacher or director wants to work out the clean up. Posting the procedure and rules in the makeup area is a good reminder.

MAKEUP RECIPE

An old idea that can be used in the classroom is creating your own makeup.

1 tablespoon shortening
2 tablespoons cornstarch

Mix with fork until soft and creamy. Add food coloring and mix.

Make several different colors. Place each color in a separate jar. (Baby food jars are good for this.) This makeup can be put on with brush or a toothpick to create a clown, Indian, monster or whatever is wanted.

MAKEUP PLOT

Character: ____________________

Actor: ________________________

Production : _________________

Foundation : _________________

Rouge: ________

Liner: ________________________

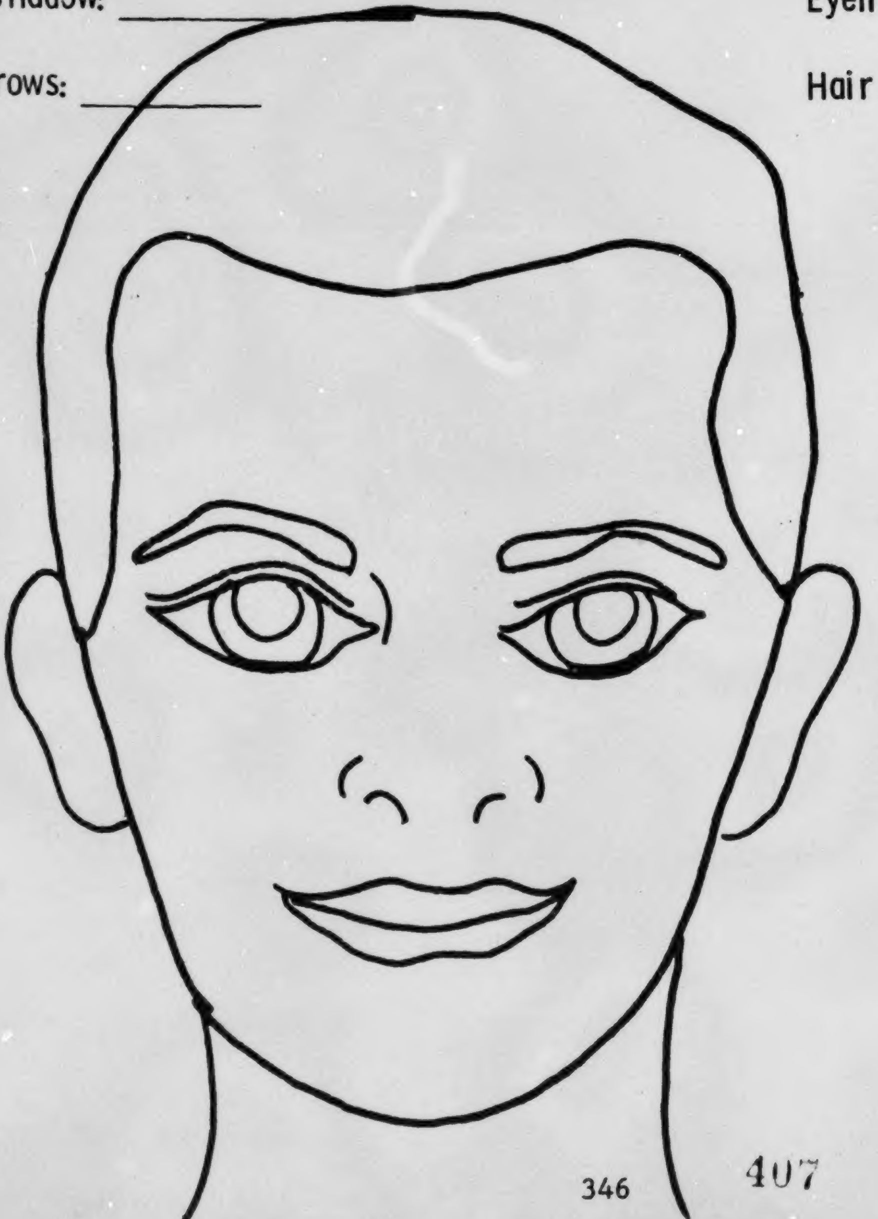
Wrinkles : _____

Eye Shadow: __________________

Eyeliner : ______

Eyebrows: ___________

Hair : __________



LEVEL II, III

PAINT ME

Expected Learning Outcome:	The student will identify and demonstrate the application of stage makeup for straight and character roles by designing and applying a makeup plot for a project play.
Procedure:	
Diagnostic Questions:	Does the student know the reasons for application of stage makeup? Is the student aware of the kinds of makeup used on stage?
Materials and Space:	Films on the application of stage makeup. A basic makeup kit. A script for a project play. Classroom space required.
Process:	View films on the application of stage makeup, or demonstrate makeup application. In teams, have students apply makeup to each other for a straight role, character role, and an animal role. Assign a small group of students the project play. Have the students read and analyze the characters. Direct students to assemble a makeup plot for each character.
Evaluation:	On stage are the characters natural or artificial looking? Have students mastered a lack of waste as it refers to makeup application?
Teacher Cue:	Allow the same students to apply makeup for the project play if it is produced. Students interested in makeup may wish to prepare a makeup morgue by filing pictures for character roles, animal roles, facial characteristics of various cultures, historical periods, and various ages.

RESOURCES

Baird, John F., Makeup, New York: Samuel French, 1941.

Beck, Roy A., et al, Play Production in the High School, National Textbook.

Buchman, Herman, Stage Makeup, Watson-Guptill Inc., 1971.

Buerki, F. A., Stagecraft for Nonprofessionals, Madison, Wisconsin, University of Wisconsin Press, 1972.

Corson, Richard, Stage Makeup, 4th ed., New York: Appleton-Century-Crofts, 1967.

Factor, Max, Makeup Pamphlets, rev. ed., Hollywood, Cal.: Factor Studios, 1964, (nine pamphlets).

Michigan Speech Association, Dramatic Arts in the Secondary School, National Textbook Co., Skokie, Il., 1975.

Miller, James M., Self-Supporting Scenery for Children's Theatre, New Orleans, Louisiana, Anchorage Press, Inc., 1973.

Westmore, Michael, The Art of Theatrical Makeup for Stage and Screen, New York: McGraw-Hill Book Co., 1973.

Yerian, Cameron and Margaret, Fun Time Stages, Scenery and Props, Chicago, Illinois, Children's Press, 1975.

TECHNICAL THEATRE GLOSSARY
WORD CUES

Stage Terms:

ACT CURTAIN: The curtain, hung just upstage of the proscenium, which opens or closes each act or scene.

ACTING AREA: The portion of the stage used by the actors during the play.

APRON: The section of the stage in front of the curtain.

ASBESTOS or FIRE CURTAIN: A fireproof curtain closing off the stage from the auditorium.

AUDITORIUM: Where the audience sits.

BACKDROP: A large piece of cloth hung at the back of the stage setting.

BACKING: Flats or drops behind scenery openings to mask the backstage area.

BACKSTAGE: That part of the stage -- left, right, and rear -- which is not seen by the audience; also the dressing rooms, prop room, and waiting areas.

BATTEN: A long piece of wood or pipe from which scenery, lights, and curtains are suspended, also used for bracing a flat or weighting a curtain or drop.

BORDER: A width of material hung across the stage above the acting area to mask the loft from the audience.

BOX SET: A two- or three-wall set composed of canvas flats representing an interior of a room, sometimes covered by a ceiling.

BRACE: An adjustable, polelike support for flats.

CLOUT NAIL: A special, soft, self-clinching nail used in flat construction.

COUNTERWEIGHT SYSTEM: A system of lines and weights which gives mechanical advantage to the raising and lowering of scenery.

CURTAIN: Playbook instruction to close the curtain.

CURTAIN LINE: The imaginary floor line the curtain touches when closed.

CYCLORAMA OR CYC: A background curtain hung around the three sides of the stage, either smooth or in folds.

DOOR STOP: A molding on the door jamb to keep door from swinging through.

DROP: Canvas cloth, fastened at top and bottom to battens, and hung from the grid.

DUTCHMAN: A canvas strip 4"-5" wide to cover the gap between flats.

FALSE PROSCENIUM: A frame built inside the proscenium arch to reduce the width of the stage opening and designed to be in harmony with the atmosphere of the play.

FLAT: A wooden frame covered with canvas used as the basic unit of structure of a box set.

FLIES or LOFT: The area above the stage in which scenery is hung so that the audience cannot see it.

FLOOR PLAN: A drawing showing exactly how the scenery will be placed.

FLY: To raise or lower scenery.

GAUZE or SCRIM: A large net curtain, which seems almost opaque when lit from the front and semi-transparent when lit from behind.

GRAND DRAPERY: A border at the top of the proscenium used to lower the height of the stage, usually of the same material as the act curtain.

GREENROOM: A backstage lounge used as a reception or waiting room for the actors.

GRIDIRON or GRID: A series of heavy beams or metal framework just under the roof of the stage, to which are attached the sheaves or blocks through which lines pass to raise or lower scenery.

GRIP: A stagehand who moves scenery.

GROUND CLOTH or FLOOR CLOTH: A canvas covering the floor of the acting area.

GROUND ROW: A low profile of scenery which can stand by itself, used to mask the bottom of the cyc or backdrop.

JACK: A triangular brace for supporting scenery.

JIGGER: A board used as a spacer in three-fold flats.

JOG: A narrow flat, usually less than two feet in width, used to form such things as alcoves and bay windows.

LASH LINE: Sash cord used for lashing flats together.

LEGS: Pieces of cloth, usually hung in pairs, stage left and stage right, to mask the backstage area.

MASKING: Any piece of scenery used to conceal the backstage from the audience.

PARALLEL: A collapsible platform.

PERMANENT SETTING: A setting that remains the same throughout a play, regardless of change of locale.

PIT: The part of the auditorium where the orchestra may be located -- often an area below floor level.

PLACES: An order for actors and crew to get to their positions.

PLASTIC PIECE: A three-dimensional article or structure.

PRACTICAL-USABLE: Terms applied to such parts of the set as doors and windows which must open and shut during the action and stairs which must bear a person's weight.

PROFILE or CUT-OUT: A two-dimensional piece of scenery such as a hedge or bush.

PROSCENIUM: The arch or frame enclosing the visible stage, the opening between the stage and the auditorium.

RAKE: To slant or set at an angle. A raked stage is inclined from the footlights to the rear of the stage.

RAMP: A sloping platform connecting the stage floor to a higher level.

RETURNS: Two pieces of scenery set downstage right and left to mask.

REVEAL: A thickness piece placed in door, window, and arch openings to give the illusion of the third dimension to walls.

SET PIECE: Individual pieces of scenery such as trees, rocks, and walls which stand by themselves.

SIGHT LINE: A line for the side walls and elevation of the set established by taking a sighting from the front corners and upper balcony seats.

SKY CYC: Smooth cloth hung at the back and sides of the stage and painted to give the illusion of the sky.

SKY DOME: A quarter of a sphere built in plaster to make a permanent sky.

STAGE: Platform on which actors perform.

STAGECRAFT: The art and craft of putting on a production.

STRIKE: The stage manager's order to remove an object or objects from the stage or to store the set.

TAB: A narrow drop.

TEASER: A short drop hung behind the act curtain, regulating the height of the stage opening and masking the battens of overhead lights.

THEATRE: A building used for the presentations of plays.

TORMENTORS: Side pieces -- flats or drapes -- just back of the proscenium, used to narrow the opening.

TRAP: A door or opening in the stage floor.

TRAVELER: A stage curtain which opens at the middle of the stage and moves to the right and left, rather than one which moves up and down.

TRIP: To double a drop for raising when there is insufficient fly space.

WAGONS: Low platforms on casters.

WING SETTING: A set made with pairs of wings on both sides of the stage, used with a matching backdrop.

WINGS: The offstage areas to the right and left of the set; also, one or more flats, usually hinged at an angle but sometimes parallel to the footlights, used as entrances but which conceal backstage areas.

PLAYWRITING

PLAYWRITING

Definition

Goals

Word Cues

Sample Activities

Moving Titles	Level III
Human Interest	Level III
Adapt the Movie	Level III

Resources

PLAYWRITING

DEFINITION:

Playwriting is the best kind of writing to teach to a group because its efficiency is so readily measured by a group response. This unit will help the student learn the elements of a script as well as start them on some of the thinking that is needed in writing a play.

GOALS:

To become aware of drama as an art form.

To sharpen writing skills.

WORD CUES:

Refer to words used in the preceding units in this guide:

Acting
Play Production
Technical Theatre

MOVING TITLES

Expected Learning Outcome: The student will become aware of the elements of playwriting by analyzing play or movie titles.

Procedure:

Diagnostic Question: Does the student realize the impact of a carefully chosen title on the play or movie?

Materials and Space: List of current movie or play titles. Discussion space required.

Process:

Hold a discussion with the students regarding the importance of a title to a play or movie.

Divide class into small groups, providing each group with a list of current movie titles.

Have each group categorize all of the titles into five groups: those that arouse interest in setting, plot, character, theme, other, if any cannot be categorized.

Analyze the purpose of the titles and suggest other elements that may be in the play or movie by what the title infers.

HUMAN INTEREST

Expected Learning Outcome: The student will establish a knowledge of the importance of human interest as it applies to playwriting.

Procedure:

Diagnostic Question: Does the student understand human interest and how it may relate to playwriting?

Materials and Space: Human interest stories. Discussion space required.

Process:

Select or have students select several human interest stories from the newspaper.

In small groups, assign a story to each group.

Direct one student to read the story aloud. Each in the group suggests a possible plot and writes brief character sketches for players necessary to the plot.

Direct the group to improvise each plot suggestion. Each group should choose the best plot and characters; replay the scene and evaluate.

Each member of the group should then write a playscript based on the best improvisation.

All plays should be presented before the class for evaluation.

ADAPT THE MOVIE

Expected Learning Outcome: The student will demonstrate playwriting elements in script form by adapting an acting scene from a movie novel.

Procedure:

Diagnostic Questions:
Is the student familiar with the term adaptation?
Is the student familiar with the components of an acting scene?
Is the student aware of proper script form in playwriting?

Materials and Space: None.

Process:
Discuss playwriting with the student.
Assign and approve a movie novel in advance. The novel should not be in script form or should not be a movie adapted from a play.
Instruct the student to write a five to ten minute acting scene from the novel.
To test the scene, it should be played before the class.

Teacher Cues:
The script should be checked periodically to help guide the student in writing.
If more than one student selects the same novel, guide the students to select different scenes that show a progression in characterization or plot development.

RESOURCES

Bently, E. R., *The Play, A Critical Anthology*, Prentice-Hall, Inc., 1972.

Bushfield, Roger M., *The Playwright's Art: Stage, Radio, Television Pictures*, Harper and Row, Inc., 1974.

Cole, Toby, *Playwrights on Playwriting: The Meaning and Making of Modern Drama*, Hill and Wang, N.Y., 1969.

The Dramatic Publishing Co., Chicago, Ill., *Playwrights Talk About Writing* with Lewis Funke conducting interviews on cassette, 1975.

Egri, Lajos, *The Art of Dramatic Writing*, Simon and Schuster, Inc., 1960.

Hedde, Wilhelmina G. et al., *The New American Speech*, J. B. Lippincott Co., Philadelphia and New York, 1968.

Kerr, Walter, *How Not to Write a Play*, The Writer, Inc., 1955.

Kline, Peter, *Playwriting*, The Theatre Student Series, Richards Rosen Press Inc., New York, 1970.

MacGowan, Kenneth, *A Primer of Playwriting*, Random House., 1972.

Van Druten, John, *Playwriting at Work*, Harper and Row, Inc., 1971.

DRAMATIC CRITICISM

DRAMATIC CRITICISM

Definition

Goals

Word Cues

Sample Activities

What's in a Review?	Level III
Be the Judge	Level III
Review It	Level III

Resources

DRAMATIC CRITICISM

DEFINITION:

In addition to knowledge of drama through experience, knowledge of plot elements, and their relationships is necessary to the student of drama in learning how to judge the merits of the play.

GOALS:

To develop criteria for judging the merits of a play and its production.

To examine various reviews written about the same play.

WORD CUES:

criteria
literary quality
suitability
ensemble
tempo
theme
functional
play review
critic
scorecard

WHAT'S IN A REVIEW?

Expected Learning Outcome: The student will develop criteria for judging the merits of a play and its production by examining various reviews written about the same play.

Procedure:

Diagnostic Questions: Is the student aware of where reviews of plays can be found?

In addition to knowledge of drama through experience, does the student know the need for knowledge of plot developments and their relationships are necessary in learning how to judge the merits of a play?

Materials and Space: Reviews of the same play.

Discussion space required.

Process: In small groups, compare several reviews of one play found in such sources as *The New York Times*, *The Saturday Review*, *Review of Literature*, *Time* magazine, and *The New Yorker*. When possible review a play that has currently played in the community so local reviews can also be used. Encourage the student to attend the play.

Measure the reviews against the criteria established in *Be the Judge* activity.

The recorder of each group should report to the class the group's findings including an explanation of why different critics give opposite evaluations of the same play and how different magazines and newspapers in which reviews appear affect the nature of the reviews.

Make a summary of the professional criteria for play criticism on the basis of which criteria seem to be used by the drama critics who write in current periodicals.

Evaluation: Formulate a "scorecard" for judging dramatic productions from this criteria.

BE THE JUDGE

Expected Learning Outcome: The student will develop criteria for judging the merits of a play and its production by determining the value of a production.

Procedure:

Diagnostic Question: Is the student aware of the criteria upon which a play should be judged?

Materials and Space: The student must attend a play in production in the community or outside the community.

Process: Attend a play as a class. Arrangements should be made well in advance.

Divide the class into groups of five. Each group should evaluate the play on the basis of one of the following criteria:

1. Choice of the play - literary quality and suitability for the occasion, audience, and facilities.
2. Direction of the play - development of the plot, movement and stage business, character ensembles and tempo.
3. Characterization - consistent with playwright's purpose, the relationship of the characters to the theme, to each other, and to the technical aspects of the production; supported by voice, body, and language.
4. Technical aspects - (setting, lights, sound, costumes, properties, makeup) being functional and supporting the playwright's purpose.
5. The overall effect - meaningful and enjoyable.

Evaluation: Form new groups with one member of each of the previous groups in each of the new groups. Evaluate the play on the basis of the above criteria.

REVIEW IT

Expected Learning Outcome: The student will develop criteria for judging the merits of a play and its production by writing a review of a play.

Procedure:

Diagnostic Questions:

Is the student familiar with the criteria used in a dramatic review?

Is the student aware of style as it appears in a written review?

Process:

Have students view a local production of a play. Evaluate using the criteria established in the Be the Judge activity or the scorecard established in the What's in a Review? activity.

Assign students to write a review for the school newspaper.

Compare student reviews with those appearing in local newspapers.

Invite a drama critic from a local newspaper to speak on dramatic criticism. Hold a forum following the speech.

RESOURCES

Agate, James, ed., English Dramatic Critics, New York: Hill and Wang, Inc., 1961.

Bentley, Eric, ed., The Play, A Critical Anthology, Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1951.

Fergusson, Francis, The Idea of A Theatre, New York: Anchor Press, 1953.

Levin, Richard, Tragedy: Plays, Theory, Critics, New York: Harcourt, Brace and World, Inc., 1960.

Matthews, John F. ed., Shaw's Dramatic Criticism: 1885-1898, New York: Hill and Wang, Inc., 1959.

Michigan Speech Association, Dramatic Arts in the Secondary School, National Textbook Co., Skokie, Ill., 1975.

Ommaney and Schanker, The Stage and School, Webster Division, McGraw Hill Co., 1972.

CREATIVE CALENDAR

CREATIVE CALENDAR

This section of the guide contains month-by-month reminders that every day is a special day. If today isn't a national holiday or the beginning of a week of events, then it may be somebody's birthday or the day set to remember a special accomplishment.

The calendar includes people who have contributed to the development of our American heritage, authors whose works are known to students and events that shaped our lives and, of course, trivia. The major purpose of the calendar is to foster awareness of the culture handed down to us in traditions, customs, and celebrations.

The calendar will suggest many uses, but a few ideas to get you started:

Have class decide upon a date to celebrate. It can be a make-up event or a not-too-important date on the calendar--perhaps a week during which everyone plans to pick up litter, or a celebration of the school's founding.

Many holidays have traditions surrounding them. Ask students to pick an unfamiliar national or religious holiday and learn about the symbols and traditions that go with it.

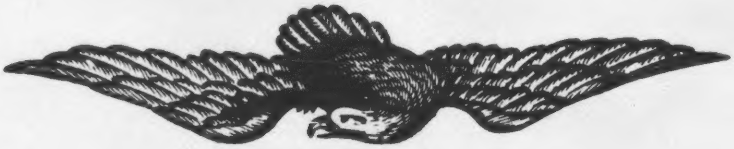
Relate the calendar to a study of careers. What kind of work is represented by an entry (an invention for example)? What kinds of training or background must have been necessary for the individual(s) involved?

Students can make up a trivia calendar by finding the least significant events for each day and inserting them on a calendar.

Stimulating a creative response to the calendar will produce many communication activities in the classroom.

SEPTEMBER

September 2:	Eugene Field, 1850
September 6:	Jane Addams, 1860
September 7:	Queen Elizabeth, I, 1533
	Grandma Moses Day
	James Fenimore Cooper, 1789
September 13:	Walter Reed, 1851
	John J. Pershing, 1860
September 14:	Star Spangled Banner, 1814
September 15:	William Howard Taft, 1857
	Agatha Christie, 1890
September 16:	Cherokee Strip Day, 1893
September 17:	Citizenship Day, 1952
	Constitution Day, 1787 - World Peace Day
September 18:	Greta Garbo, 1905
September 17-21:	Constitution Week
September 20:	Sister Kenny, 1886
September 22:	American Indian Day
	First Day of Autumn
September 25:	Balboa, 1513 (discovery of the Pacific)
September 26:	Johnny "Appleseed" Chapman, 1774
	George Gershwin, 1898
September 27:	Samual Adams, 1722
September 28:	Confucius Birthday



Give me a fish and I eat for a day;
Teach me to fish and I eat for a lifetime.

Proverb

OCTOBER

October 1: Jimmy Carter, 1923
William Boeing, 1881
October 2: Around the World in 80 days, wager made, 1872
October 3: Miles Standish
October 4: Frederic Remington, 1861
Rutherford B. Hayes, 1822
October 6: Thor Heyerdahl
October 7: James Whitcomb Riley, 1853
October 9: Leif Ericsson Day
October 11: Eleanor Roosevelt, 1884
October 12: Columbus Day (Traditional)
October 13: Lunt and Fontanne
October 14: Dwight D. Eisenhower, 1890
First plane to fly faster than the speed of sound, 1947
Major Charles E. Yeager
William Penn, 1644
October 16: Noah Webster, 1758
October 19: John Adams, 1735
October 23: United States Day
Sarah Bernhardt, 1845
October 24: United Nations Day
October 25: Johann Strauss, 1825
Richard E. Byrd, 1888
October 27: Theodore Roosevelt, 1858
Navy Day
October 28: Dedication of the Statue of Liberty, 1886
October 31: Halloween
UNICEF Day

Special Days and Weeks

Fire Prevention - Second Week
Yom Kippur
Poetry

NOVEMBER

November 2:	Daniel Boone, 1734
November 4:	Will Rogers, 1879
November 6:	John Phillip Sousa, 1854
November 7:	Marie Curie, 1867
November 10:	Stanley finds Dr. Livingston
November 11:	Veterans' Day (Traditional)
	Mayflower Compact signed, 1620
	Abigail Adams, 1744
November 13:	Robert Louis Stevenson, 1850
November 14:	Robert Fulton, 1765
November 15:	Articles of Confederation, 1777
November 16:	Oklahoma Statehood Day, 1907
November 17:	Lewis & Clark reach Pacific Ocean, 1805
November 19:	George Rogers Clark, 1752
	Gettysburg Address, 1863
November 22:	Sieur De LaSalle, 1643
November 26:	Sojourner Truth Day
November 29:	Louisa May Alcott, 1832
November 30:	Mark Twain, 1835

Special Days and Weeks

National Election Day
National Education Week
National Book Week
Thanksgiving Day
American Art Week

DECEMBER

December 1:	Woody Allen, 1935
December 2:	Monroe Doctrine, 1823
December 5:	Walt Disney, 1901
December 6:	Joyce Kilmer
December 7:	Attack on Pearl Harbor, 1941
	Willa Cather, 1873
December 8:	James Thurber, 1894
	Eli Whitney, 1765
December 9:	Joel Chandler Harris, 1848
December 10:	Emily Dickinson, 1830
	Human Rights
December 15:	Bill of Rights Day
December 16:	Arthur C. Clarke - 2001: A Space Odyssey
	Margaret Mead, 1901
	Boston Tea Party
	Ludwig Beethoven
December 17:	John G. Whittier, 1807
	Wright Brothers' Flight, 1905
December 20:	Pilgrims at Plymouth Rock, 1620
December 21:	First Day of Winter
December 25:	Christmas
	Clara Barton, 1821
December 27:	Louis Pasteur, 1822
December 28:	Woodrow Wilson, 1856-1924
December 30:	Rudyard Kipling, 1865

Special Days and Weeks

Hanukkah

A word is dead
When it is said,
  Some say.
I say it just
Begins to live
  That Day.

--Emily Dickinson

JANUARY

January 1: New Year's Day
Betsy Ross, 1752
Paul Revere, 1735
Emancipation Proclamation, 1863
January 3: J. R. R. Tolkin, 1892
Alaskan Statehood, 1959
January 4: Jacob Grimm, 1785
January 5: Alvin Ailey
Walter Mondale, 1928
January 6: Carl Sandburg, 1878
Joan of Arc, 1412
January 11: Alexander Hamilton, 1757
January 13: Stephen Foster, died, 1864
January 14: Albert Schweitzer, 1875
January 15: Martin Luther King, Jr., 1929
January 17: Benjamin Franklin, 1706
January 18: Danny Kaye, 1913
A. A. Milne, 1882
January 19: Robert E. Lee, 1807
Edgar Allan Poe, 1809
January 20: Edwin "Buzz" Aldrin
January 21: Stonewall Jackson, 1824
Jack Nicklaus, 1940
January 24: Henry Barnard, 1811
California Gold Rush, 1848
January 26: Paul Newman, 1925
Douglas MacArthur, 1880
January 27: Lewis Carroll, 1832
Thomas Edison granted patent for incandescent light, 1880
Wolfgang Mozart, 1756
January 28: Chinese New Year
January 29: William McKinley, 1843
January 30: Franklin D. Roosevelt, 1882

Special Days and Weeks

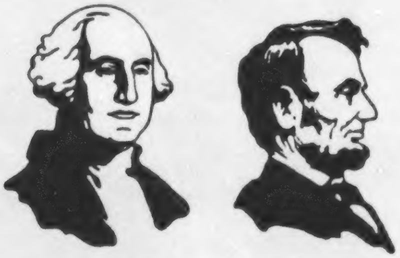
March of Dimes Birth Defects Prevention
National Thrift Week

FEBRUARY

February 1:	Frederick Douglas, 1817
	Fritz Kreisler, 1875
February 2:	Groundhog Day
February 3:	Sidney Lanier, 1842
	Horace Greeley, 1811
February 4:	Charles A. Lindbergh, 1902
February 5:	Hank Aaron, 1934
February 6:	Ronald Reagan, 1911
February 7:	Charles Dickens, 1812
February 8:	Jules Verne, 1828
	First Eastbound Transcontinental Flight, 1912
	Boy Scouts Founded, 1910
February 9:	U.S. Weather Service founded
February 11:	Thomas A. Edison, 1847
	Daniel Boone, 1735
February 12:	Abraham Lincoln, 1809
February 14:	St. Valentine's Day
	First woman to pass astronaut test, 1960
	Jerry Cobb
	Susan B. Anthony, 1820
February 16:	First Underwater Circumnavigation of Earth, 1960
	Katharine Cornell, 1898
February 20:	John Glenn orbited Earth, 1962
February 22:	George Washington, 1732 (Traditional)
February 27:	Henry Wadsworth Longfellow, 1807
	Marian Anderson, 1903

Special Days and Weeks

National Boy Scout Week
Dental Health Week
National Negro History Week



MARCH

March 1: Peace Corps founded, 1961
March 2: Standardization of Weights and Measures, 1799
Sam Houston, 1793
March 3: George Pullman, 1831
Alexander Graham Bell, 1847
First state limits child labor
March 4: First Woman Secretary of Labor, Frances Perkins
March 6: First machine patent granted by the colonies
Michelangelo, 1475
March 7: Luther Burbank, 1849
March 8: Oliver Wendell Holmes, 1841
March 10: Harriet Tubman Day
March 12: U.S. Post Office Established, 1789
Girl Scouts founded, 1912
March 14: Cotton Gin patented
Albert Einstein, 1879
March 15: Andrew Jackson, 1767
March 16: James Madison, 1751
March 17: St. Patrick's Day
Camp Fire Girls founded, 1910
March 18: Grover Cleveland, 1837
March 20: Spring begins
March 23: Patrick Henry's famous speech, 1775
March 24: Andrew Mellon, 1855
March 26: Robert Frost, 1875
March 30: Doctors' Day
Anna Sewell, 1820

Special Days and Weeks

Red Cross Month
Youth Art Month
Girl Scout Week
Campfire Girls Birthday Week

Days that can fall in March

Easter
Palm Sunday
Purim

Half the world is composed of people who have something to say and can't, and the other half who have nothing to say and keep on saying it.

--Robert Frost

APRIL

April 1: All Fools' Day
April 2: Hans Christian Anderson, 1805
April 3: Pony Express, 1860
Washington Irving, 1783
John Burroughs, 1837
April 4: U. S. Flag design adopted
April 5: Booker T. Washington, 1856
April 6: Harry Houdini, 1874
April 7: William Wordsworth, 1770
April 9: Paul Robeson, 1898
April 10: Joseph Pulitzer, 1847
April 13: Thomas Jefferson, 1743
April 15: Leonardo DaVinci, 1452
April 16: Charlie Chaplin, 1889
April 18: Paul Revere's Ride, 1775
April 19: Patriot's Day
April 20: Mohammed, A.D. 570
April 22: Oklahoma "Run," 1889
April 23: William Shakespeare, 1564
April 26: John James Audubon, 1785
April 27: Samuel F.B. Morse, 1791
April 28: James Monroe, 1758

Special Days and Weeks

Conservation Week
National Library Week
Pan American
Clean-Up Week
National Garden Week
Jewish Passover (Pesach)

Easter may fall in April

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town crier spoke my lines.

--Shakespeare

MAY

May 1: May Day
Law Day
May 2: Red Baron, Baron von Richthofen, 1892
May 4: Horace Mann, 1796
May 6: Robert E. Peary, 1856
May 7: Johannes Brahms, 1833
May 8: V E Day
World Red Cross
Harry S. Truman, 1884
May 9: Pancho Gonzalez, 1928
Sir James M. Barrie, 1860
May 11: Irving Berlin, 1888
May 12: Florence Nightingale, 1820
National Hospital Day
May 13: Jamestown Settled, 1607
Joe Lewis
May 16: Olga Korbut, 1955
May 18: Armed Forces Day
Dame Margot Fonteyn, 1919
May 20: Amelia Earhart, first woman to fly solo across the Atlantic
Dolly Madison, 1768
May 21: American Red Cross Founded
May 23: Wilma Rudolph, 1940
May 24: Jack Dempsey, 1895
May 25: Ralph Waldo Emerson, 1803
Beverly Sills, 1929
May 26: John Wayne, 1906
May 27: Julia Ward Howe, 1819
May 29: Patrick Henry, 1736
John F. Kennedy, 1917
Mt. Everest summit first reached, 1953
Sr. Edmund Hillary
May 30: Memorial Day (Traditional)
May 31: Walt Whitman, 1819

Special Days and Weeks

Mother's Day
National Music Week
Mental Health Month
"I Am An American Day"
Poetry Week
Lag Ba Omer (Feast of Weeks) Shabuoth

SUMMER

June 8:	Frank Lloyd Wright, 1869
June 11:	Children's Day
June 14:	Flag Day
June 17:	Battle of Bunker Hill
June 21:	Summer begins
Third Sunday in June:	Father's Day
July 4:	Independence Day
	Nathaniel Hawthorne, 1804
	Stephen Collins Foster, 1826
July 27:	Paul Lawrence Dunbar, 1872

FILMS

SPEECH AND DRAMA
16mm Films

Act Without Words
Ages of Man
All The World's A Stage
American Tall Tale Heroes
And I Quote
Body and Soul
Carnival, The
Cherry Orchard
Christmas Carol
Circus Day
Circus Day in Our Town
Cities and Communication
Clown Face
Communicating Correctly
Communicating From The Lectern (Series)
Communication: Nonverbal Agenda
Communication Or Confrontations
Communications Primer
Community Resources
Cradle Of Genius
Dancer's World
Dealing With Criticism
Dealing With The Unexpected
Developing Imagination
Do You Know How To Make A Statement Of Fact
Doctor's Dilemma
Effective Persuasion
Er-uh Vs. Pause
Exchanging Greetings And Introductions
Faroun, The Little Clown
Fundamentals Of Public Speaking
Get The Message
Group Problem Solving
Guessing Game
Hey, Look Me Over
How Much Can You See?
How To Conduct A Discussion
How To Conduct A Meeting
Imagination
Improving Your Vocabulary
Introduction To Dance
Is There Communication When You Speak?
Just What Is General Semantics?
Koestler On Creativity
Learning From Class Discussion
Learning Through Movement
Learning Through The Arts
Let's Pronounce Well
Let's Start At The Very Beginning
Listen Well, Learn Well
Listening Between The Lines
Listening Skills: An Introduction
London Of William Hogarth
Magic Fiddle
Magic Lantern Show
Make-Up For Boys
Make-Up For Girls
Making A Decision Is....
Making Yourself Understood
Man Who Needs No Introduction
Marceau On Mime
Modern Dance Composition
Modern Dance Composition: ABC Of Composition
Movement In Time And Space
Mr. Chairman
Mrs. Ryan's Drama Class
Music Of The Spoken Word
Music To Tell A Story
On The Difference Between Words And Things
Onstage At Quartz Mountain
Oral Communications (Series)
Orator, The
Our American Flag
Our Country's Emblem
Our Country's Song
Parliamentary Procedure
Parliamentary Procedure In Action
Patriotism
Person To Person
Planning A Speech
Power Of Emotion In Speech
Public Opinion
Public Speaking: Movement And Gestures
Red Balloon, The
Researching A Topic
Say What You Mean
Seeing Through Commercials
Shakespeare: Soul Of An Age
Shakespeare's Theatre
Speak Up
Speech: Effective Listening
Speech: Group Discussion

16mm FILMS

Speech Preparation
Speech: Using Your Voice
Spending Money
Stage Make-Up: Youthful Roles
Stars and Stripes On Display
Story Acting Is Fun
Talking And Listening
Talking Sense (Series)
Theatre, The: One Of The Humanities
Three Little Pigs: Background For Reading and Expression
To Be A Clown
To Be Creative
Unicorn In The Garden
Watch That Quotation
What Is A Good Observer?
What's In A Play: Dramatic Action
Why Do People Misunderstand Each Other?
Why Study Speech?
Wordly Wise
You and Your Five Senses

FILMSTRIPS WITH SOUND

Adventures In Observing And Listening
Early English Drama: The Roots Of Shakespeare's Theatre
Public Speaking
What To Look For In Drama And Fiction

SLIDE SETS

Play Production
Stage Design
Visual Communications (See ART HISTORY Series)

TRANSPARENCY SETS

Basic Speech
Communication Process
Persuasion And Argument

VIDEO TAPES

Ballad Of Baby Doe
Basic Theatrical Make-up
Fact Or Opinion
Informance, An
Interview With Deveren Bookwalter
Macbeth - An Opera In Four Acts
Make-up With Nita Sellers
Manon - An Opera
Modern Dance With Stanze Peterson
Mother Goose Grand Bazaar
Movies Move People
Movement And Space
Pantomime With Bert Houle
Raisin In The Sun
Theatre Games And Improvisations (2 Parts)
Theatrical Masks
Way Of Looking At Dance

MULTI-MEDIA KIT

Creative Expression
Senses: The Five Senses

These materials are available from the Instructional Media Department, Charles C. Mason Education Service Center.